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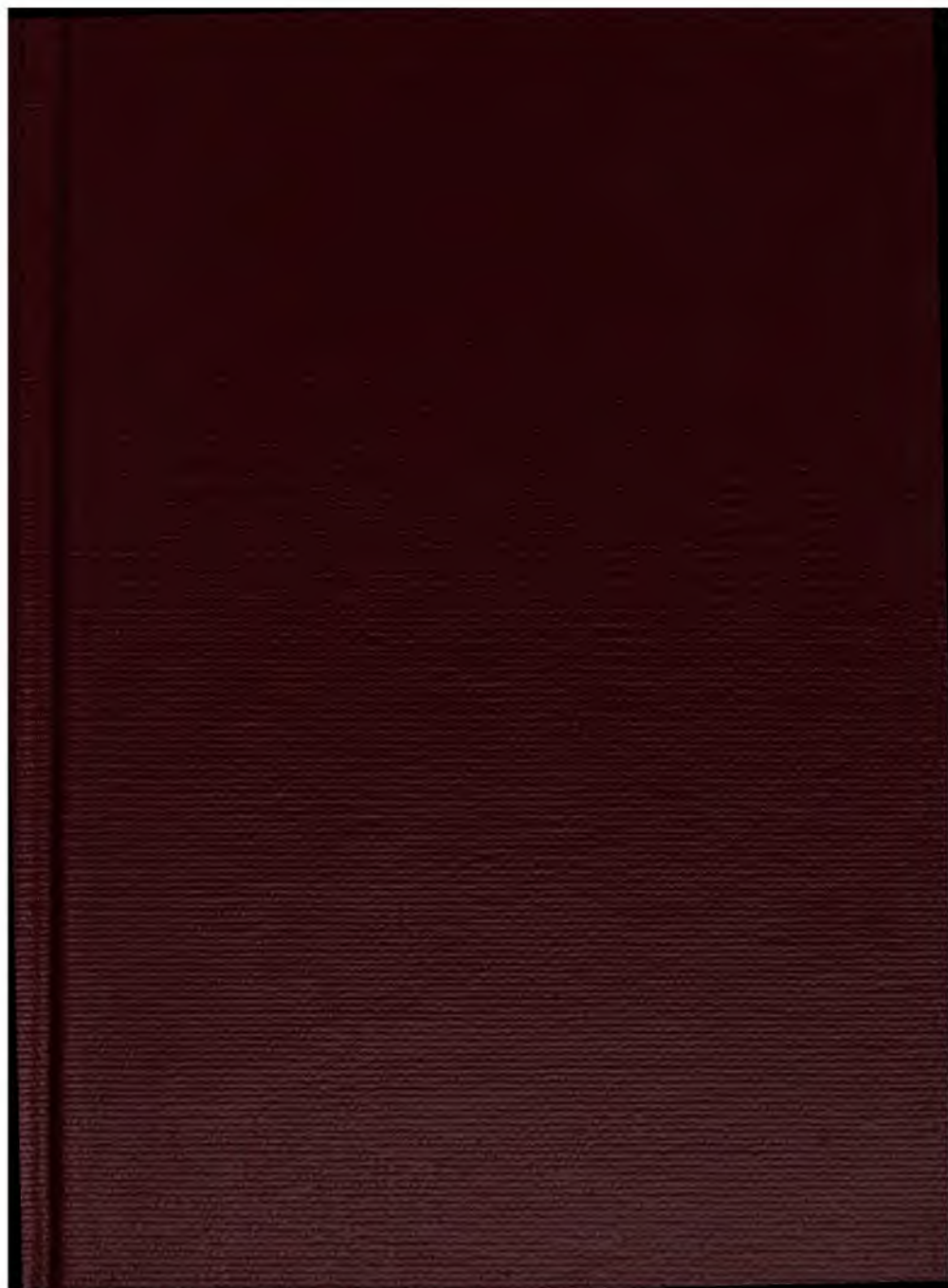
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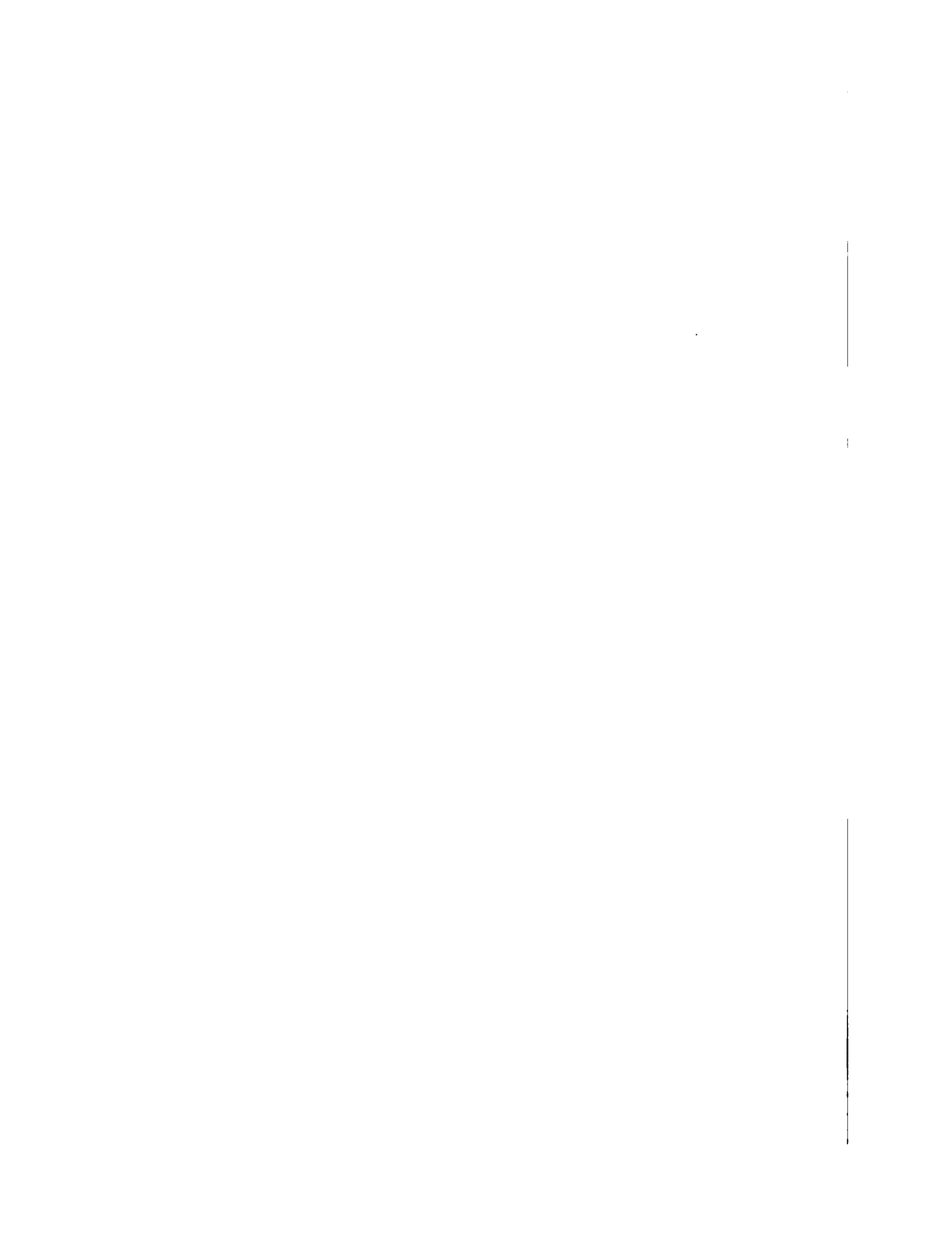
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TENNYSON  
+  
GARETH AND LYNETTE

WITH  
INTRODUCTION AND NOTES

BY  
G. C. MACAULAY, M.A.  
FORMERLY FELLOW OF TRINITY COLLEGE, CAMBRIDGE

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## PREFACE.

THIS edition of *Gareth and Lynette* is intended to be uniform with that of *The Coming of Arthur* and *The Passing of Arthur* by Mr. F. J. Rowe of the Presidency College, Calcutta, and I have not thought it necessary to include in it either a general account of Tennyson's poetry or a dissertation on the *Idylls of the King*, except so far as seemed necessary for the due understanding and appreciation of this particular idyll. For the rest I may be permitted to refer to Mr. Rowe's Introductions, to which I must also acknowledge obligation for several suggestive remarks. In preparing the Notes I have occasionally found Brightwell's *Concordance to Tennyson* of service, and for etymologies I have constantly given references to Dr. Skeat's *Concise Etymological Dictionary of the English Language*, a book which might with advantage be put into the hands of every student of English. In references to the *Morte Darthur* I have used Strachey's (Globe) edition, 1891, not thinking it necessary to puzzle young students by giving the quotations in the original spelling. Other obligations are acknowledged where they occur.



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## INTRODUCTION.

THE *Idylls of the King* should be regarded as one poem, the most important of Tennyson's works. This poem has something of the effect of an Epic, but is not thrown into that form of continuous narrative which belongs to the true Epic, and this difference of treatment is expressed by the title. The word "idyll," which originally means "little picture," from its use by Theocritus and perhaps others of the Greek pastoral poets, came to designate a short picturesque poem dealing with the lives and loves of shepherds, fishermen or common people generally; and a beautiful example of this kind is given by Tennyson in the "small sweet idyl" which occurs in the *Princess*, "Come down, O maid, from yonder mountain height." Tennyson, however, has extended the meaning of the term so as apparently to include under it all picturesque narrative poems of moderate length, whatever their subject; and its use in the title of *Idylls of the King* serves to express the fact that in this work the subject is dealt with in a series of poems each complete in itself, and generally without direct transition of the narrative from one to another, though at the same time there is a regular progress of narrative from the first to the last, as well as a profound unity

of conception. Similarly many of the divisions of *In Memoriam* are complete in themselves, while at the same time each has a vital connection with the whole.

The work, however, has grown gradually from the poet's mind, and its unity is probably not the result of a fully preconceived plan, for perhaps no poem was ever published in so fragmentary a manner as this. It may fairly be said that the author began with the end, continued with the beginning, and ended with the middle of the story; and yet, partly from the fact that each idyll is pervaded by the consistent moral ideals of the poet, and partly from the manner in which the new elements have been successively woven in, the poem forms unquestionably an artistic whole.

The portion which first appeared of the *Idylls* was that magnificent fragment called *Morte d'Arthur*, which forms now a part of *The Passing of Arthur*, ll. 170—440. This, which was published in 1842, was introduced then as the eleventh book of a young poet's *Epic King Arthur*, of which all had been destroyed but this. We must not take this literally as implying that Tennyson had himself already written an *Epic* upon the subject, but it certainly shows that the idea of such an *Epic* had passed through his mind. After an interval of seventeen years, in the year 1859, were published under the title of *Idylls of the King* the four poems called *Enid*, *Vivien*, *Elaine*, and *Guinevere*, which with little change, hardly any indeed except some additions to *Vivien*, form a part of the completed work under the names of *The Marriage of Geraint*, *Geraint and Enid*, *Merlin and Vivien*, *Lancelot and Elaine*, and *Guinevere* (*Enid* having been divided into two.) In 1869 appeared *The Coming of Arthur*, *The*

*Holy Grail, Pelleas and Ettarre, and The Passing of Arthur*, the last including the *Morte d'Arthur* previously published; in 1871 *The Last Tournament*, in 1872 *Gareth and Lynette*, and finally in 1885, *Balin and Balan*, which completes the series of twelve idylls, in which *The Coming of Arthur* serves as introduction and *The Passing of Arthur* as conclusion, while the remaining ten, not being pictures of Arthur himself, but of the other personages of the romance, and of the King only indirectly through them, have as a general title *The Round Table*.

Before the appearance of the volume containing *The Holy Grail* in 1869, it was impossible to form a conception of the work as a whole. The four idylls which first appeared seemed to be, and perhaps were, simply four independent delineations of woman's character selected from the cycle of Arthurian romance, and representing in Enid the true ideal of maidenhood and wifehood, in Vivien the type of impurity and falseness, in Elaine that of impulsive and wilful girlhood, and in Guinevere that of the erring and repentant wife. It was not therefore until the publication of the next volume that the structure and moral drift of the work began to be perceived, and the addition of *Gareth and Lynette* as the first, and *The Last Tournament* as the last of the Round Table series, made the artistic effect far more complete. In the address to the Queen which concludes the series the poet has himself indicated the moral purpose of his poem and the view which he takes of its subject:—

"accept this old imperfect tale,  
New-old, and shadowing Sense at war with Soul  
Rather than that gray king, whose name, a ghost,  
Streams like a cloud, man-shaped, from mountain peak,

And cleaves to cairn and cromlech still; or him  
 Of Geoffrey's book, or him of Malloor's, one  
 Touch'd by the adulterous finger of a time  
 That hover'd between war and wantonness,  
 And crownings and dethronements."

We are not, therefore, to look in the *Idylls* for a historical presentation of the Celtic Arthur, nor yet for a reproduction of the hero of medieval chivalry, such as we find him in Geoffrey of Monmouth's *Historia Britonum* or in Malory's *Morte Darthur*: the framework of the old legends is used, but the tale is in its essentials modern; and to censure the poet for making his heroes think the thoughts and speak the language of the nineteenth century is as much out of place as to censure the authors of the romances of *Merlin* and *Lancelot* for making their heroes, whom they imagine to have lived in the fifth century, think and speak like men and women of the thirteenth and fourteenth.

The tale then, for a single tale it is, and not a series of tales loosely strung together, has a definite moral aim. It is not an allegory, for the characters are men and women, and not personified qualities, but it has a spiritual meaning, it shadows "Sense at war with Soul." Arthur represents the force that works to make the dead world live, which has power for a time to accomplish its purpose, but is gradually overborne and goes down, though not utterly and for ever, for the war is one which is ever to be renewed,

"Nay—God my Christ—I pass but shall not die."

The hero is victorious over the external foe, he conquers rebels and heathen invaders; his failure is due to a more subtle enemy, to the taint of corruption which

creeps in among the circle which he has gathered round him,

“To serve as model for the mighty world  
And be the fair beginners of a time.”

*Guinevere, 461.*

He is betrayed, and the purpose of his life is spoilt by those whom he most trusted to join with one will in his work and make it perfect:—

“And all whereon I lean'd in wife and friend  
Is traitor to my house, and all my realm  
Reels back into the beast and is no more.”

*Passing of Arthur, 24 ff.*

In *The Coming of Arthur*, which serves as an introduction, we see him established on the throne in spite of those who cried “Away with him! No king of ours!” and victorious over Rome and the heathen. In *Gareth and Lynette* there is set before us the spring-time of Arthur's glory, when the Round Table seemed to be indeed a model for the world, and Arthur himself the representative of Christ upon earth. No sensual taint has yet crept in, or at least none is yet visible; in this idyll, alone of all the twelve, Guinevere is neither mentioned nor alluded to: it is the period referred to afterwards as the time

“When every morning brought a noble chance,  
And every chance brought out a noble knight.”

*Passing of Arthur, 308.*

The picture which we have in this idyll of Arthur upon the dais-throne in the hall delivering doom in patriarchal fashion, and ringed round with knights in whose eyes shine honour and faith in their king, and pure

affection and the light of victory, is the sole representation which the *Idylls* afford us of Arthur in his kingly character engaged in administering the affairs of his kingdom, and such a picture it was necessary that we should have in this place. Gareth himself represents youthful craving for honour, neither discouraged by the yoke of vassalage which must first be borne, nor spoiled by any meaner motive; and the contrast is complete between the first and the last scenes of the "*Round Table*," between this idyll and *The Last Tournament*, the spring and the autumn of our story. In *Gareth and Lynette* things are in their golden prime, no suspicion of disloyalty has appeared; Gareth is wholly under the influence of the first wave of enthusiasm; for him the one thing worth living for is to be one of Arthur's knights,

"Live pure, speak true, right wrong, follow the king,  
Else wherefore born?"

In *The Last Tournament* we see loyalty shaken, "a manhood ever less and lower" among the knights, lawlessness growing not only in distant parts of the realm, but in the lists of the tourney and in the banqueting-hall of the king's palace, and even courtesy is well-nigh gone out of fashion while Tristram, the hero of this idyll, openly professes contempt for his broken vows in words which at the same time set forth the secret of the former greatness:—

"The vows!

O ay—the wholesome madness of an hour—  
They served their use, their time; for every knight  
Believed himself a greater than himself,  
And every follower eyed him as a God;

Till he, being lifted up beyond himself,  
 Did mightier deeds than elsowise he had done,  
 And so the realm was made."—*Last Tournament*, 668 ff.

But besides representing the first stage in the development of the main theme, *Gareth and Lynette* contains within itself many independent illustrations of it. Bellicent's suggestions of home-keeping ease and a comfortable bride rather than the dangerous pursuit of honour abroad; the illusion which made Gareth's companions doubt if the distant city were a city at all, or the king were king at all; and the failure of Lynette to recognize knightly worth in her champion, because he was apparently of low station,—these are all examples in their different ways of "Sense at war with Soul"; and above all the allegory contained in the successive combats of Gareth, representing "The war of Time against the soul of man," shadows forth the whole combat which is involved in the course of human life, and shows the soul of man victorious over all foes and finally over Death itself. The allegory is somewhat complicated by the fact that the actors in it are not, strictly speaking, allegorical characters, but persons who are consciously assuming the mask of such characters; but the drift of it is tolerably plain. The idea was taken by the four brethren of the story from a carving made by a hermit upon a rock, and consisting of five figures of armed men, which represented Morning, Mid-day, Evening, Night, and Death,

" their faces forward all,  
 And running down the Soul, a shape that fled  
 With broken wings, torn raiment and loose hair,  
 For help and shelter to the hermit's cave."

Hence they draw their notion of representing the characters named, Night and Death being united in one; and Gareth's battles with them are an allegory of the warfare of life. The combat with the Knight of the Morning-star signifies struggle against the temptations of early life. The stream of time is here full and narrow, "marking the fulness of life and energy of youth." The bridge which takes the river at a leap, "marks the impetuosity of youth, looking ever forward and leaping eagerly into manhood." The warrior who dwells in the gay pavilion, and is armed by the three fair girls "represents the power of pleasure and (since he stands a moment glorying) of pride" (*Elsdale, Studies in the Idylls*, p. 27). The second warrior represents the temptations of middle life. "The stream of time has spread out into a raging shallow with no bridge, for we are in middle life with no marked point of transition." It is, perhaps, pressing the allegory too far to say, as Mr. Elsdale does, that with his mail "burnished to blinding," and his "red and cipher face," this warrior represents the love of money which blinds the soul. Then finally the third, old and wrapped in hardened skins, figures the foes of later life, and Gareth in struggling with them

"scem'd as one

That all in later sadder age begins

To war against ill uses of a life,

But these from all his life arise, and cry,

'Thou hast made us lords, and canst not put us down!'"

And this struggle is the hardest of all, for so soon as the enemy is down, up he springs again, till the conflict is ended by a supreme effort, which hurls the adversary



headlong over the bridge into the stream below. Finally that which seems the most difficult of all the combats, the struggle with Night or Death, proves to be indeed the easiest of all, for the terrors which this opponent has inspired are founded only upon the outward circumstances of horror with which he has surrounded himself, and he is not in himself an adversary to be feared at all. To press the allegory further, and to say that the Lady Lyonors represents the soul in its immortal essence—the spirit, and her sister Lynette the rational, sensuous soul, is perhaps unnecessary. It is enough to say with Mr. Hutton, “Tennyson means that the whole aim of Arthur’s Order was to deliver the spiritual captive of ‘Castle Perilous’ from the power of these worldlings of the flesh, and that the battle was to grow more grievous as the long day grew towards its close, though ‘the passing of Arthur’ at the last, fearful as it seemed, should be but the easy victory over a danger really conquered before . . . . The mixture of buoyant life with symbolism in this story of Caroth, and the delicacy with which Tennyson has used and yet quite transformed the old Arthurian story of the relief of ‘Castle Perilous,’ seem to me to rank this poem among his happiest efforts.” (*Literary Essays*, p. 411).

In richness of workmanship and beauty of picturesque description, such as is characteristic of the author, this idyll will bear comparison with any of the rest. Tennyson is perhaps the most picturesque of all English poets. If we compare him with Spenser, for example, with whom he has considerable affinity, we shall be all the more struck with the truth and completeness of background and surroundings which he gives to his figures, and

that too by a few magical touches which set the whole vividly before our minds, rather than by long enumeration of details. He is incapable of that carelessness of observation or description, which makes Spenser give us "lightning after thunder" and the impossible wood of Error. He sees the scene with unsurpassable accuracy and with the eye of an artist, and is able to grasp the essential features and sum them up for us in a few golden phrases. Of such descriptions in *Gareth and Lynette* we may note those of the journey of Gareth and his companions southward, and their seeing Camelot through the mist, of the Knight of the Morning-star, his pavilion and his damsels arming him, of the passage over the fields by night, and of the wakening in the castle when the horn was blown. With a view to this characteristic it is worth while to pay especial attention to the similes of the poem. Like Virgil's, they are pictures, each complete however slightly sketched, and often we shall observe a singular aptness in detail, which invites us to apply the comparisons more closely than we should at first be disposed to do, and shews with what artistic care they have been elaborated, simple as they may seem at first sight. This also is a Virgilian characteristic. Take for example the simile in the second book of the *Æneid*, ll. 469-475, in which the new warrior Pyrrhus, who has come forth only in the last days of Troy after the long siege, flashing in his arms amid the blazing torches, and threatening the palace of Priam with attack, is compared to a snake who has renewed his skin after the long winter sleep, during which he has been gathering venom, and now flashes in the sunlight, with forked tongue darting out and in :—

“ Vestibulum ante ipsum primoque in limine Pyrrhus  
 Exsultat, telis et luco coruscus aena :  
 Qualis ubi in lucom coluber mala gramina pastus,  
 Frigida sub terra tumidum quem bruma tegobat,  
 Nunc positis novus exuvils nitidusquo luventa,  
 Lubrica convolvit sublato pectore terga  
 Arduus ad solem et linguis micat oro trisulcis,”

and compare it with Tennyson's simile in which Gareth casting down the coarse garb of vassalage and flashing in arms before he departs, is likened to

“ those  
 Dulled coats things, that making slide apart  
 Their dusk wing-cases, all beneath thore burns  
 A jewell'd harness, ere they pass and fly,  
 So Gareth ere he parted flashed in arms.”

There is the same picturesque character, and the same elaborate aptness in both : and it would be easy to carry further the comparison between the two poets in these, as in several other points. Of the picturesque simile there are not so many examples in *Gareth and Lynette* as in some of the other idylls, but we may refer to l. 778:—

“ in the deeps whereof a mere  
 Round as the red eye of an Eagle-owl,  
 Under the half-dead sunset glared ” ;

l. 1002 :—

“ As if the flower,  
 That blows a globe of after arrowlets,  
 Ten thousand-fold had grown, flashed the fierce shield,”

“ Before the porch and on the very threshold Pyrrhus exults, glittering in arms and flashing brass ; as when coming forth to the light a viper, fed on evil herbage, whom the cold winter kept covered under the earth, swelling (with venom), now renewed, with skin cast off, and bright with youth, raises his breast and twines his slippery back, rising up high to the sun, and darts in and out his three-forked tongue.”

and l. 1116 :—

“ And could not wholly bring him under, more  
Than loud Southwesterns, rolling ridge on ridge,  
The buoy that rides at sea, and dips and springs  
For ever.”

Another characteristic of Tennyson's similes is their individual and personal character. In many cases we shall observe that they do not so much appeal to common experience and refer to matter of common observation, as bring before us some special thing or some peculiar aspect of nature, which the poet, who has seen it, has vividly present to his own mind, while to the reader perhaps the picture suggested may be quite unfamiliar, because he is not acquainted with the thing referred to or has not seen that particular aspect of nature. The result is that the poet at times reverses the natural relation of the things compared, and illustrates by reference to that which is less familiar ; but at the same time the exactness of detail and the vivid reality of the description often make us feel as if we had seen that which, in fact, we have not seen. For illustrations of this characteristic see notes on ll. 380, 1172, and 1392 of this idyll.

In regard to the use of blank verse, the practice of Tennyson is in agreement with that of Milton. No one has used rhyme with more skill and effect than Tennyson in his lyrical and ballad poetry, but as Milton discarded in *Paradise Lost* “ the troublesome and modern bondage of riming,” and chose blank verse as more suitable for a long epic or narrative poem, so Tennyson in all his longer poems of a narrative kind, as *Enoch Arden*, *The Princess*, and *Idylls of the King*, has adopted blank verse;

and he has fairly proved himself to be the greatest master of English blank verse since Milton, the only other possible competitor being Keats in *Hyperion*. Tennyson's blank verse is perhaps never so powerful as Milton's is at times, but it is almost always dignified, and never slovenly or heavy to read. His alliteration, modelled perhaps upon that of Spenser, is most skilful and delicate, so that we often only feel that it is there without perceiving where it is; and in the subtle use of imitative rhythm he is perhaps unsurpassed. As examples of the first we may select from *Gareth and Lynette* such passages as the following—

l. 169 :—

“The mother's eye  
Full of the wistful fear that he would go,  
And turning toward him wheresoe'er he turned,  
Perplex his outward purpose, till an hour,  
When waken'd by the wind which with full voice  
Swept bellowing thro' the darkness on to dawn,  
He rose,”

l. 184 :—

“So, when their feet were planted on the plain  
That broaden'd toward the base of Camelot,  
Far off they saw the silver-misty morn  
Rolling her smoke about the Royal mount,  
That rose between the forest and the field.”

l. 739 :—

“they shock'd, and Kay  
Fell shoulder-slipt, and Gareth cried again,  
'Lead and I follow,' and fast away she fled.  
But after soul and shingle ceased to fly  
Behind her, and the heart of her good horse  
Was nigh to burst with violence of the boat,  
Perforce she stay'd,”

l. 1372 :—

“and out from this  
Issued the bright face of a blooming boy  
Fresh as a flower new-born, and crying, ‘Knight,  
Slay me not: my three brethren had me do it,  
To make a horror all about the house.’”

Many single verses might be quoted, such as l. 540:—

“No mellow master of the meats and drinks,”

and l. 1245 :—

“And forage for the horse and flint for fire,”

and especially we find examples in double words, such as “princely-proud,” “storm-strengthened,” “deep-dimpled,” “crag-carven,” “gloomy-gladed,” “bone-batter’d,” etc.

Of imitative rhythm the chief examples are pointed out in the notes, see especially ll. 8, 13, 305, 474, 503, 636, 796, 891, 913, 939 ff., 1020, 1031, 1107, 1335, 1366.

Finally it may be said that no one has more happily used the variation of iambic with trochaic or dactylic rhythm, which preserve the best blank verse from monotony. Observe, for example, the effect produced by these variations in such passages as ll. 885-891.

With regard to the diction of the poem, it is characterised, as is usual with Tennyson, by the not unfrequent use of words which belong rather to the older English than to that of the present day, and in general by avoidance of the common-place in expression. Here he follows the example of Spenser, and many of his favourite words are Spenserian, as “ruth,” “wroak,” “bought” (meaning “fold” of a dragon), “trenchant,” “clomb,” and such forms of spelling as “past,” “voxt,”

"lackt," for "passed," "vexed," "lacked." In the *Idylls of the King*, and especially perhaps in *Gareth and Lynette*, he draws also for words upon Malory, whence come "browis," "avail" (*i.e.* advantage), "unhappiness" (*i.e.* accident), "lightly" (*i.e.* quickly), "worship" (*i.e.* honour). Other unusual words, such as "discaged," "fluent," "increscent," "decescent," are his own.

But the most remarkable feature about the diction of the *Idylls*, a feature which they share with most of Tennyson's other poetry, is its extreme simplicity; a result which has been attained partly by careful selection of native English words in preference to those of French or Latin origin, wherever the former can be used without obscurity or the appearance of affectation, and partly by choice of the simplest and most popular among the words of foreign origin, wherever these are employed. It would be absurd to pretend that there are not hundreds of words derived through French from Latin which are as simple and popular as those of native origin; "clear" is as popular as "bright," "river" as "stream," "cry" as "weep," "flower" as "bloom," and so forth: yet at the same time, since the less popular element in the language is mostly of foreign origin, it will generally happen that greater simplicity of diction is marked by a larger number of native English words, and from this point of view it is interesting to compare the proportion in which the two classes of words are used by different writers. It was said by a critic on the publication of the first four *Idylls of the King*, that "since the definitive formation of the English language no poetry has been written with so small an admixture of Latin as the *Idylls of the King*, and what will sound still stranger to the ears of those who

have been in the habit of regarding the Latin element as essential to the dignity of poetry, no language has surpassed in epic dignity the English of these poems" (*Edinb. Rev.* July, 1859). If we test this assertion we shall find that it is not far from the truth; and the idylls since published have the same characteristic. Taking passages of a hundred lines each at random from the volume which the reviewer had before him, we find in the *Marriage of Geraint*, 477-576, about 80 words of Latin origin, and in *Geraint and Enid*, 195-294, about 95: examining passages of similar length in *Gareth and Lynette* we find in ll. 641-740, about 90, and in ll. 1082-1181, about 85. If we compare this result with that which is given by the works of other English poets, we find that Chaucer in the first hundred lines of the *Knights Tale* has about 80 words of French origin; Shakspeare in *Midsommer Night's Dream*, 2, 1, 148-247, has 90, and in *King Lear*, 2, 4, 139-238, about 110; Milton in *Paradise Lost*, 4, 598-697 (a passage in which his diction is simpler than usual) has about 145, while in *Paradise Lost*, 8, 1-100, he has 175; <sup>1</sup> Byron in the first hundred lines of the *Corsair* has nearly 150; Wordsworth in the lines on Tintern Abbey has an average of about 125 for each hundred lines, but in the *Excursion* considerably more. It will be seen that of the poets who have been mentioned after Chaucer, none but Shakspeare has anything like so small a proportion of imported words as Tennyson in the *Idylls*: a result which must certainly have been attained by a conscious endeavour on his part to write as far as possible in native

<sup>1</sup> These passages and the rest have not been selected as extreme cases, but as fair samples of the several varieties of style in the authors referred to.



English, a rule which was far less strictly kept in some of his earlier work than afterwards. Even this, however, does not give the measure of his severe simplicity of diction, for, as has been said, many of the words which are not of native origin are quite as simple and popular as those which are originally English; and the simplicity of Tennyson's diction is perhaps still more plainly marked by the very large proportion of monosyllables in his verse, so large indeed as sometimes to endanger the smoothness of its flow. On the whole we may perhaps say that the chief distinguishing mark of Tennyson's style, the feature to which it owes its individuality more than to any other, is the combination of this simplicity of diction with extraordinary richness of imagery and subtlety of thought, the building up of the plainest materials into the most splendid edifices: and it may well be supposed that this characteristic has largely contributed to his great popularity, notwithstanding that in many respects he has the stamp of the cultured rather than of the popular poet.

It remains to say something of the source from which the story is drawn. This is mainly Malory's *Morte Darthur*,<sup>1</sup> of which the seventh book contains "the tale of

<sup>1</sup> *Le Morte Darthur* is a compilation made in the reign of Edward IV. by Sir Thomas Malory or Malcote, chiefly from the French prose romances of *Merlin*, *Lancelot*, and *Tristan*, belonging to the 13th and 14th centuries. He followed his originals closely, but abridged the narrative considerably. The story, as he gives it, is full of inconsistencies, being made up from various sources inartificially pieced together, but it is a fine specimen of early English prose, and forms a convenient summary of the Arthurian romances. It was first printed by Caxton in 1485, and became very popular.

Syr Gareth of Orkney, that was called Beaumains by Syr Kay." And here it may be remarked that the seventh book of the *Morte Darthur* is the only considerable part of the whole compilation which has not yet been traced to an earlier source. For every other part the diligence of its editors, and especially of the last, Dr. Oskar Sommer, has found the original, either in French or English, from which Malory "reduced" his narrative; and that such an original existed, probably in French, for the tale of Gareth also, we cannot doubt.<sup>1</sup> The nearest approach to it of which we are aware is the English metrical romance, taken from the French, called *Ly beaus Disconus* ("The Fair Unknown"), published in the second volume of Ritson's *English Metrical Romances*, and referred to by Dr. Sommer. In this a son of Gawain, kept apart by his mother and called only "beau syz," leaves her secretly, goes to Arthur at Glastonbury, while still a "child," and asks for knighthood. By Arthur he is called Ly beaus Disconus, because he is so fair of face and cannot tell his name, and the first adventure is promised to him. A maid and a dwarf come to ask help for the Lady of Synadown, who is kept in strong prison, and Ly beaus Disconus claims the enterprise. The maiden complains of having a child sent, when there are Lancelot, Perceval, and Gawain,

<sup>1</sup> It is right, however, that I should quote the words of Dr. Sommer on this subject. "The whole book (*i.e.* the seventh of the *Morte Darthur*) has the character of a folk-tale, and differs greatly from the general run of Arthurian adventures. I am inclined to doubt its originally belonging to the Arthurian cycle, to which it may have been adapted by Malory or by some unknown writer before him, from some now lost French poem." (Sommer's edition of Malory's *Morte Arthur*, vol. iii. p. 9.)

but he is armed and goes forth with her. Till the third day the damsel chides ever upon the knight, and tells him that they will soon meet with one who will take down his pride. Ly beaus Disconus fights with a knight who keeps a pass, overthrows him and sends him to Arthur. The damsel is reconciled to him and asks pardon. He fights afterwards with others, including a red giant, a black giant, and a knight "clothed in Ynde." He takes part in a tournament against one who set up a white jersfalcon as prize for him who should have a fairer lady than his own, and maintain her right in the field. For a year he falls under the enchantments of a lady and stays in her castle. Then he is reminded of his duty and rides on. Arrived at Synadown he conquers two brothers "clerkes of nigromansie," who hold the lady prisoner, frees the lady from enchantment, learns that he could not have done it if he had not been of Gawain's kin, and marries her at the court of Arthur.

There is a good deal of general resemblance between this story and that of Gareth in the *Morte Darthur*, but it is not close enough to have served as original for Malory, whose narratives do not much vary from their sources except in the matter of brevity: it serves, however, to testify to the existence in French of a tale resembling that with which we are concerned. Turning to the *Morte Darthur* we find that the story begins with the appearance of Gareth at Arthur's court held at Kinkeadon on the feast of Pentecost. All that goes before this in *Gareth and Lynette* (ll. 1-430) is of Tennyson's own invention; but from this point he follows the tale of Beaumains in its main lines. The resemblances in detail are sufficiently pointed out in the notes; it will be enough

here to sketch the story, that it may be seen where Tennyson has deviated from or modified it.

A little before mid-day on the feast of Pentecost Sir Gawain looking from a window of the castle espied three men on horseback, and a dwarf on foot. The three men alighted and the dwarf kept their horses, and one of the three was higher than the other two by a foot and a half. Sir Gawain announced to the King that strange adventures were coming, and they went to meat with all the Knights of the Round Table. Then at the high feast came into the hall two men well beseen, and upon their shoulders there leaned the goodliest young man: and the fairest and largest handed that ever they all saw, but he fared as though he might not go but if he leaned on their shoulders. They went up to the daïs and then the young man drew himself up straight and saluting the King said he would ask three gifts, and one he would ask now, but the other two after a twelvemonth at the high feast. Arthur promised that he should have his asking, and he asked first for meat and drink for a twelvemonth, which was granted. The King asked his name, but he said he could not tell. "That is marvel," said the King, "that thou knowest not thy name, and thou art the goodliest young man that ever I saw."<sup>1</sup> The king charges Sir Kay to feed him well.

<sup>1</sup> Cp. *Ly beaus Discours*, l. 55 ff. :—

"Thenne said Arthur the King,

Thys is a wonder thyng,

Be God and Seynt Denis,

Whanne he that wolde be a Knyght

No wat nought what he byght,

And is so fayr of vya."

Sir Kay says he is certainly no gentleman by birth, or he would have asked for horse and armour, and he gives him the name Beaumains, and says he will feed him till he is as fat as a pork hog. So the two men leave him with Sir Kay, who mocks him, but Gawain is angry, and Lancelot bids Kay leave his mocking and remember how he scorned Sir Dinadan's brother and gave him a name in mockery, who afterwards proved a good knight. Then Kay says, "This will never prove such," and makes him eat with the boys at the hall door. Gawain and Lancelot invite him to their chamber to eat, but he refuses all and will do nothing but obey Sir Kay, who keeps him in the kitchen, where he is ever meek and mild. He takes pleasure to see jousting of knights, and in contests with his fellows he casts bar or stone two yards beyond all others, and so he continues for a year.

Then at Whitsuntide Arthur kept feast at Carlion, and there came a damsel into the hall and prayed the king to send a knight to help her lady, who was besieged in her castle by the Red Knight of the red lawns. Then Beaumains came before the king and requested his two other gifts, viz., to have this adventure of the damsel, and to be made knight by Lancelot, who should ride after him and make him knight when he should require him. The king granted the request, but the damsel objected, "Shall I have none but one that is your kitchen page?" and so took horse and departed. One came and told Beaumains that his horse and armour had come for him, and he armed himself and took his leave, and rode after the damsel. Kay pursued him and was unhorsed by Beaumains,

who took his shield and spear. He proffered to joust with Lancelot, who was following him, and gave him much ado to keep from being shamed. Then he asked Lancelot to make him a knight, telling him that he is Gareth, brother to Sir Gawain. Sir Lancelot made him knight, and caused Sir Kay to be borne home. The damsel, however, would have none of him and said, "Thou stinkest of the kitchen : weenest thou that I allow thee for yonder knight that thou killed'st? Nay, truly, for thou slewest him unhappily and cowardly. What art thou but a lubber and a turner of spits and a ladle-washer?" Beaumains replied that he had undertaken the adventure and would assay to finish it. And as they rode there came a man flying who asked help for his lord against six thieves who had bound him and would slay him. Beaumains came and slew all the six thieves, and they went to the knight's castle, where the damsel would not sit at table with Beaumains. Then on the morn they rode on till they came to a great forest; and there was a river, and but one passage, and two knights on the further side ready to stop them. Beaumains rushed into the water, and they fought in the stream till one of the two knights was smitten down into the water and drowned. Then he spurred on to land and fought with the other knight and slew him, and rode on with the damsel, who said, "Alas that ever a kitchen page should slay such two doughty knights: thou weenest thou hast done doughtily: that is not so, for the first knight stumbled, and there he was drowned in the water, and the last knight by mishap thou camest behind him and mishappily thou slewest him." Beaumains said he recked not of her words, so he

might win her lady, and that he feared not any that he might meet. She warned him that he had better turn back, for he should meet with those who would abate his boast. So they rode together till evensong, and then they came to a black lawn, and there was a black hawthorn, and thereon hung a black banner and on the other side a black shield, and by it stood a black spear and a great black horse. There sat a knight all armed in black harness, and his name was the knight of the black lawn. He asked whether this was the champion from Arthur's court, and the damsel said, "Nay, this is but a kitchen-knave," and added, that she would gladly be rid of him, and that through mishap he had slain two knights at the ford. The Black Knight says he will only take his horse and armour and send him back, and Beaumains tells him he is a gentleman born and will prove it on his body. They fight, and the Black Knight is slain, and Beaumains arms himself in his armour and takes his horse. Still the damsel chides him and bids him keep away, but Beaumains says he will go with her for all that. They then meet a knight in green armour, who takes Beaumains for his brother the Black Knight, but being undeceived calls two damsels to arm him and fights with Beaumains. Moved by the scorn of the damsel, Beaumains overcomes him, and yields him his life only at the request of the damsel, a request which she makes much against her will. "Damsel," said Beaumains, "your charge is to me a pleasure, and at your commandment his life shall be saved." They lodge with the Green Knight, and again the damsel will not sit at table with Beaumains, and scorns at the Green Knight for

offering obedience to him. The next day they come to a strong tower, and under it a fair meadow, and a tournament about to be held. The lord of the castle offers to joust with the new comer, and appears all armed in red, and he also is brother to the Black Knight. The damsel tells him who Beaumains is and what he has done. They fight, and the Red Knight is conquered, and spared at the damsel's request. They stay that night at the castle. The next day they come to a city and a meadow before it, where the lord of the city is wont to joust in fine weather; and this lord is Sir Persant of Inde, and his pavilion and trappings and armour are all of the colour of Inde (*i.e.* dark blue). She warns Beaumains to flee, but he professes readiness to fight, and she begins now to repent of her discourtesy and to think that he must be of noble blood, chiefly because he has suffered gently all her ill-usage. "Damsel," says Beaumains, "a knight may do little that may not suffer a damsel; for whatsoever ye said unto me, I took none heed to your words, for the more ye said the more ye angered me, and my wrath I wreaked upon them that I had ado withal. And therefore all the missaying that ye missayed me furthered me in my battle." He adds that he has played the part of a servant to prove and assay his friends. She asks forgiveness, which he readily grants. He fights in knightly fashion with Sir Persant of Inde, overthrows him, "though him loth were," spares his life at the damsel's request, and finds that he is brother of the Black Knight and of the rest. He is entertained by Sir Persant with all courtesy and friendship. On the morn Sir Persant asks of their enterprise and tells about the Red Knight of the red lawn, who is besieging the



damsel's sister in her castle. The damsel says that her name is Lynot, and her sister's name Dame Lioness, and Beaumains tells them that his name is Gareth, son of the king of Orkney. Meanwhile the dwarf takes word to the lady Lioness of the coming of her sister and of the knight who shall fight for her, and also reports his deeds of arms. She sends to a hermitage of hers hard by wine and bread and baked venison and fowls for the entertainment of the knight, and the dwarf takes back word to the rest, who go to the hermitage and refresh themselves. The dwarf tells the Red Knight of the champion who has come, and the Red Knight promises him a shameful death if he meets him in fight. The next day Beaumains and the damsel Linet ride on and come to the castle; and before it was a fair plain and many tents pitched, and on the trees near were hanged the bodies of nigh forty knights with rich armour, all overcome and slain by the Red Knight of the red lawn, who showed no mercy, but put all to a shameful death; and yet he himself was a full noble knight. And near a sycamore tree there hung a huge horn, which should be blown by those who desired to fight with the Red Knight. Linet counselled him not to blow till noon, for the knight's strength increased over during the forenoon, till he had the strength of seven men. Beaumains, however, blew it at once, and the knights leapt forth from their tents, and they within the castle looked over the walls and out at the windows. The Red Knight armed him hastily, and all was bloody-red, his armour, his spear, his shield, and his horse. Linot pointed out to Beaumains her sister Dame Lioness at a window, and Dame Lioness made courtesy to him. With that the

Red Knight bade him leave his looking at the lady and do battle with him. Beaumains reproached him with his shameful customs, and they fought till past noon, "and never would stint till at last they lacked wind both, and then they stood wagging and scattering, panting, blowing, and bleeding, that all that beheld them for the most part wept for pity." Then they fought again till great pieces had been hewn away from their armour, and at last, after narrowly escaping defeat, Beaumains smote his opponent down. He cried mercy, which Beaumains was not disposed to grant, but at length did so on conditions. Sir Beaumains rides to the castle, but finds it closed against him, and the lady tells him that before he wins her love he must gain more renown: he must depart now, but may return in a twelvemonth. Other adventures follow, and finally Dame Lioness holds a great tournament in which all the noblest knights of the world take part, and Sir Gareth, by the help of a magic ring given him by Dame Lioness, wins honour over all. He is made known to Arthur, and at last marries the lady Lioness. "Thus endeth this tale of syr Gareth of Orkney that wedded dame Lyones of the castel peryllous. And also syr Gaheris wedded her sister dame Lynet, that was called the damoyssel savage."

It will be observed from this outline that Tennyson's changes are principally these:—he assigns a different reason for Gareth's vassalage, namely, his mother's injunction, whereas in *Morte Darthur* it is to prove his friends; he makes Gareth reveal his true character to Arthur first and receive knighthood from him and not from Lancelot, and the encounter with Lancelot is in the poem transferred to a later place; he reduces the

combats with knights which take place before reaching Castle Perilous from five to three, and these all take place at passages of the river, and are invested with allegorical significance. As regards the order of the combats, the battle with the Knight of the Morning-star corresponds nearly with the third combat in Malory, that namely with the Green Knight, the battle with the Sun answers to the first in Malory, that with the elder of the two brothers at the passage of the river, while for the encounter with the Knight of the Evening-star there is no near parallel in the original. The details of all the combats are very much modified, and the circumstances of the final encounter before the castle with 'Death' are entirely due to the poet, as is also the suggestion of Gareth's marriage to Lynette. In the poem, too, the combats take place all within the space of twenty-four hours, a day and a night, whereas in the romance they extend over several days. There is no doubt that by these changes the story gains very much in unity and in spiritual significance, while losing that character of aimless knight-errantry which is so prominent in the romance; all the combats are serious and deadly, not merely exercises of knightly skill to be followed by mutual courtesies and friendship, as is the case with more than one of those in the older tale. It is needless to say that all the picturesque descriptions are due to the poet, and so also are the touches of sentiment in the relations of Gareth and Lynette (shown chiefly in Lynette's songs).

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes that proper record-keeping is essential for transparency and accountability, particularly in the context of public administration and government operations. The text notes that without reliable records, it becomes difficult to track the flow of funds, assess performance, and identify areas for improvement.

2. The second part of the document outlines the various methods and tools used for data collection and analysis. It mentions the use of surveys, interviews, and focus groups to gather qualitative data, as well as the application of statistical software and data visualization techniques to analyze quantitative data. The text highlights the importance of ensuring the reliability and validity of the data collected, and the need for careful interpretation of the results.

3. The third part of the document discusses the challenges and limitations of data analysis. It notes that data can be incomplete, biased, or difficult to interpret, and that there is often a gap between what is collected and what is needed. The text suggests that researchers should be aware of these limitations and take steps to minimize their impact, such as using multiple data sources and triangulation.

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6. The sixth part of the document discusses the importance of ongoing evaluation and improvement. It notes that data analysis is an iterative process, and that researchers should be open to revising their methods and findings as they learn more about the data and the context. The text suggests that researchers should regularly evaluate their work and seek ways to improve their accuracy and effectiveness.

7. The seventh part of the document discusses the importance of collaboration and teamwork. It notes that data analysis is often a complex and time-consuming process, and that researchers should work together to share their knowledge and resources. The text suggests that researchers should seek out opportunities for collaboration and teamwork, and should be open to learning from others.

8. The eighth part of the document discusses the importance of staying up-to-date on the latest research and developments in the field. It notes that the field of data analysis is constantly evolving, and that researchers should be aware of the latest trends and techniques. The text suggests that researchers should regularly read academic journals and attend conferences, and should be open to trying new methods and tools.

9. The ninth part of the document discusses the importance of maintaining a professional and ethical standard. It notes that researchers should be aware of the potential for conflicts of interest and should take steps to avoid them. The text suggests that researchers should be transparent about their funding sources and any potential conflicts of interest, and should be open to scrutiny and criticism.

10. The tenth part of the document discusses the importance of being open to new ideas and perspectives. It notes that data analysis is a complex and multifaceted field, and that researchers should be open to exploring new approaches and perspectives. The text suggests that researchers should be open to learning from others, and should be willing to challenge their own assumptions and beliefs.

## GARETH AND LYNETTE.

THE last tall son of Lot and Bellicent,  
And tallest, Gareth, in a showerful spring  
Stared at the spate. A slender-shafted Pine  
Lost footing, fell, and so was whirl'd away.  
'How he went down,' said Gareth, 'as a false knight  
Or evil king before my lance if lance  
Were mine to use—O senseless cataract,  
Bearing all down in thy precipitancy—  
And yet thou art but swollen with cold snows  
And mine is living blood: thou dost His will,      10  
The Maker's, and not knowest, and I that know,  
Have strength and wit, in my good mother's hall  
Linger with vacillating obedience,  
Prison'd, and kept and coax'd and whistled to—  
Since the good mother holds me still a child!  
Good mother is bad mother unto me!  
A worse were better; yet no worse would I.  
Heaven yield her for it, but in me put force  
To weary her ears with one continuous prayer,  
Until she let me fly discharg'd to sweep      20  
In ever-highering eagle-circles up  
To the great Sun of Glory, and thence swoop  
Down upon all things base, and dash them dead,  
A knight of Arthur, working out his will,

To cleanse the world. Why, Gawain, when he came  
 With Modred hither in the summertime,  
 Ask'd me to tilt with him, the proven knight.  
 Modred for want of worthier was the judge.  
 Then I so shook him in the saddle, he said,  
 "Thou hast half prevail'd against me," said so—he— 30  
 Tho' Modred biting his thin lips was mute,  
 For he is alway sullen : what care I ?'

And Gareth went, and hovering round her chair  
 Ask'd, 'Mother, tho' ye count me still the child,  
 Sweet mother, do ye love the child ?' She laugh'd,  
 'Thou art but a wild-*goose* to question it.'  
 'Then, mother, an ye love the child,' he said,  
 'Being a *goose* and rather tame than wild,  
 Hear the child's story.' 'Yea, my well-beloved,  
 An 'twere but of the *goose* and golden eggs.' 40

And Gareth answer'd her with kinlling eyes,  
 'Nay, nay, good mother, but this egg of mine  
 Was finer gold than any *goose* can lay ;  
 For this an Eagle, a royal Eagle, laid  
 Almost beyond eye-reach, on such a palm  
 As glitters gilded in thy Book of Hours.  
 And there was over haunting round the palm  
 A lusty youth, but poor, who often saw  
 The splendour sparkling from aloft, and thought  
 "An I could climb and lay my hand upon it,  
 Then were I wealthier than a leash of kings."  
 But ever when he reach'd a hand to climb,  
 One, that had loved him from his childhood, caught  
 And stay'd him, "Climb not lest thou break thy neck,  
 I charge thee by my love," and so the boy,  
 Sweet mother, neither clomb, nor brake his neck,  
 But brake his very heart in pining for it,  
 And past away.'

To whom the mother said,  
 'True love, sweet son, had risk'd himself and climb'd,  
 And handed down the golden treasure to him.' 60

And Gareth answer'd her with kindling eyes,  
 'Gold? said I gold?—ay then, why he, or she,  
 Or whosoe'er it was, or half the world  
 Had ventured—*had* the thing I spake of been  
 Mere gold—but this was all of that true steel,  
 Whereof they forged the brand Excalibur,  
 And lightnings play'd about it in the storm,  
 And all the little fowl were hurried at it,  
 And there were cries and clashings in the nest,  
 That sent him from his senses : let me go.' 70

Then Bellicent bemoan'd herself and said,  
 'Hast thou no pity upon my loneliness?  
 Lo, where thy father *Lot* beside the hearth  
 Lies like a log, and all but smoulder'd out!  
 For ever since when traitor to the King  
 He fought against him in the Barons' war,  
 And Arthur gave him back his territory,  
 His age hath slowly droopt, and now lies there  
 A yet-warm corpse, and yet unburiable,  
 No more ; nor sees, nor hears, nor speaks, nor knows. 80  
 And both thy brethren are in Arthur's hall,  
 Albeit neither loved with that full love  
 I feel for thee, nor worthy such a love :  
 Stay therefore thou ; red berries charm the bird,  
 And thee, mine innocent, the jousts, the wars,  
 Who never knewest finger-ache, nor pang  
 Of wrench'd or broken limb - an often chance  
 In those brain-stunning shocks, and tourney-falls,  
 Frights to my heart ; but stay : follow the deer  
 By these tall firs and our fast-falling burns ; 90  
 So make thy manhood mightier day by day ;

Sweet is the chase : and I will seek thee out  
 Some comfortable bride and fair, to grace  
 Thy climbing life, and cherish my prone year,  
 Till falling into Lot's forgetfulness  
 I know not thee, myself, nor anything.  
 Stay, my best son ! ye are yet more boy than man.'

Then Gareth, 'An ye hold me yet for child,  
 Hear yet once more the story of the child. 100  
 For, mother, there was once a King, like ours.  
 The prince his heir, when tall and marriageable,  
 Ask'd for a bride ; and thereupon the King  
 Set two before him. One was fair, strong, arm'd—  
 But to be won by force—and many men  
 Desired her ; one, good lack, no man desired.  
 And these were the conditions of the King :  
 That save he won the first by force, he needs  
 Must wed that other, whom no man desired,  
 A red-faced bride who knew herself so vile,  
 That evermore she long'd to hide herself, 110  
 Nor fronted man or woman, eye to eye—  
 Yea—some she cleaved to, but they died of her.  
 And one—they call'd her Fame ; and one,—O Mother,  
 How can ye keep me tether'd to you—Shame.  
 Man am I grown, a man's work must I do.  
 Follow the deer ? follow the Christ, the King,  
 Live pure, speak true, right wrong, follow the King—  
 Else, wherefore born ?'

To whom the mother said,  
 'Sweet son, for there be many who deem him not,  
 Or will not deem him, wholly proven King— 120  
 Albeit in mine own heart I knew him King,  
 When I was frequent with him in my youth,  
 And heard him Kingly speak, and doubted him  
 No more than he, himself ; but felt him mine,



Of closest kin to me : yet—wilt thou leave  
Thine easeful bidding here, and risk thine all,  
Life, limbs, for one that is not proven King?  
Stay, till the cloud that settles round his birth  
Hath lifted but a little. Stay, sweet son.'

And Gareth answer'd quickly, 'Not an hour, 130  
So that ye yield me—I will walk thro' fire,  
Mother, to gain it--your full leave to go.  
Not proven, who swept the dust of ruin'd Rome  
From off the threshold of the realm, and crush'd  
The Idolaters, and made the people free?  
Who should be King save him who makes us free?'

So when the Queen, who long had sought in vain  
To break him from the intent to which he grew,  
Found her son's will unwaveringly one,  
She answer'd craftily, Will ye walk thro' fire? 140  
Who walks thro' fire will hardly heed the smoke.  
Ay, go then, an ye must : only one proof,  
Before thou ask the King to make thee knight,  
Of thine obedience and thy love to me,  
Thy mother,—I demand.'

And Gareth cried,  
'A hard one, or a hundred, so I go.  
Nay—quick ! the proof to prove me to the quick !'

But slowly spake the mother looking at him,  
'Prince, thou shalt go disguised to Arthur's hall,  
And hire thyself to serve for meats and drinks 150  
Among the scullions and the kitchen-knaves,  
And those that hand the dish across the bar.  
Nor shalt thou tell thy name to anyone.  
And thou shalt serve a twelvemonth and a day.'

For so the Queen believed that when her son  
Beheld his only way to glory lead  
Low down thro' villain kitchen-vassalage,  
Her own true Gareth was too princely-prond  
To pass thereby ; so should he rest with her,  
Closed in her castle from the sound of arms.

160

Silent awhile was Gareth, then replied,  
'The thrall in person may be free in soul,  
And I shall see the jousts. Thy son am I,  
And since thou art my mother, must obey.  
I therefore yield me freely to thy will ;  
For hence will I, disguised, and hire myself  
To serve with scullions and with kitchen-knaves ;  
Nor tell my name to any—no, not the King.'

Gareth awhile linger'd. The mother's eye  
Full of the wistful fear that he would go,  
And turning toward him wheresoe'er he turn'd,  
Perplext his outward purpose, till an hour,  
When waken'd by the wind which with full voice  
Swept bellowing thro' the darkness on to dawn,  
He rose, and out of slumber calling two  
That still had tendel on him from his birth.  
Before the wakeful mother heard him, went

170

The three were clad like tillers of the soil.  
Southward they set their faces. The birds made  
Melody on branch, and melody in mid air.  
The damp hill-slopes were quicken'd into green,  
And the live green had kindled into flowers,  
For it was past the time of Easterday.

180

So, when their feet were planted on the plain  
That broaden'd toward the base of Camelot,  
Far off they saw the silver-misty morn

Rolling her smoke about the Royal mount,  
 That rose between the forest and the field.  
 At times the summit of the high city flash'd ;  
 At times the spires and turrets half-way down 180  
 Prick'd thro' the mist ; at times the great gate shone  
 Only, that open'd on the field below :  
 Anon, the whole fair city had disappear'd.

Then those who went with Gareth were amazed,  
 One crying, 'Let us go no further, lord.  
 Here is a city of Enchanters, built  
 By fairy Kings.' The second echo'd him,  
 'Lord, we have heard from our wise man at home  
 To Northward, that this King is not the King,  
 But only changeling out of Fairyland, 200  
 Who drave the heathen hence by sorcery  
 And Merlin's glamour.' Then the first again,  
 'Lord, there is no such city anywhere,  
 But all a vision.'

Gareth answer'd them  
 With laughter, swearing he had glamour enow  
 In his own blood, his princedom, youth and hopes,  
 To plunge old Merlin in the Arabian sea ;  
 So push'd them all unwilling toward the gate.  
 And there was no gate like it under heaven.  
 For barefoot on the keystone, which was lined 210  
 And rippled like an ever-fleeting wave,  
 The Lady of the Lake stood : all her dress  
 Wept from her sides as water flowing away ;  
 But like the cross her great and goodly arms  
 Stretch'd under all the cornice and upheld :  
 And drops of water fell from either hand ;  
 And down from one a sword was hung, from one  
 A censer, either worn with wind and storm ;  
 And o'er her breast floated the sacred fish ;

And in the space to left of her, and right, 220  
 Were Arthur's wars in weird devices done,  
 New things and old co-twisted, as if Time  
 Were nothing, so inveterately, that men  
 Were giddy gazing there; and over all  
 High on the top were those three Queens, the friends  
 Of Arthur, who should help him at his need.

Then those with Gareth for so long a space  
 Stared at the figures, that at last it seem'd  
 The dragon-boughts and elvish emblemings  
 Began to move, scethe, twine and curl: they call'd 230  
 To Gareth, 'Lord, the gateway is alive.'

And Gareth likewise on them fixt his eyes  
 So long, that ev'n to him they seem'd to move.  
 Out of the city a blast of music peal'd.  
 Back from the gate started the three, to whom  
 From out thereunder came an ancient man,  
 Long-bearded, saying, 'Who be ye, my sons?'

Then Gareth, 'We be tillers of the soil,  
 Who leaving share in furrow come to see  
 The glories of our King: but these, my men, 240  
 (Your city moved so weirdly in the mist)  
 Doubt if the King be King at all, or come  
 From Fairyland; and whether this be built  
 By magic, and by fairy Kings and Queens;  
 Or whether there be any city at all,  
 Or all a vision: and this music now  
 Hath scared them both, but tell thou these the truth.'

Then that old Seer made answer playing on him  
 And saying, 'Son, I have seen the good ship sail  
 Keel upward, and mast downward, in the heavens, 250  
 And solid turrets topy-turvy in air:

And here is truth ; but an it please thee not,  
 Take thou the truth as thou hast told it me.  
 For truly as thou sayest, a Fairy King  
 And Fairy Queens have built the city, son ;  
 They came from out a sacred mountain-cleft  
 Toward the sunrise, each with harp in hand,  
 And built it to the music of their harps.  
 And, as thou sayest, it is enchanted, son,  
 For there is nothing in it as it seems 200  
 Saving the King ; tho' some there be that hold  
 The King a shadow, and the city real :  
 Yet take thou heed of him, for, so thou pass  
 Beneath this archway, then wilt thou become  
 A thrall to his enchantments, for the King  
 Will bind thee by such vows, as is a shame  
 A man should not be bound by, yet the which  
 No man can keep ; but, so thou dread to swear,  
 Pass not beneath this gateway, but abide 270  
 Without, among the cattle of the field.  
 For an ye heard a music, like enow  
 They are building still, seeing the city is built  
 To music, therefore never built at all,  
 And therefore built for ever.'

Gareth spake

Anger'd, 'Old Master, reverence thine own beard  
 That looks as white as utter truth, and seems  
 Wellnigh as long as thou art statured tall !  
 Why mockest thou the stranger that hath been  
 To thee fair-spoken ?'

But the Seer replied,

'Know ye not then the Riddling of the Bards ? 280  
 "Confusion, and illusion, and relation,  
 Elusion, and occasion, and evasion" ?  
 I mock thee not but as thou mockest me,

And all that see thee, for thou art not who  
 Thou seemest, but I know thee who thou art.  
 And now thou goest up to mock the King,  
 Who cannot brook the shadow of any lie.'

Unmockingly the mocker ending here  
 Turn'd to the right, and past along the plain ;  
 Whom Gareth looking after said, 'My men,  
 Our one white lie sits like a little ghost  
 Here on the threshold of our enterprise.  
 Let love be blamed for it, not she, nor I :  
 Well, we will make amends.'

290

With all good cheer  
 He spake and laugh'd, then enter'd with his twain  
 Camelot, a city of shadowy palaces  
 And stately, rich in emblem and the work  
 Of ancient kings who did their days in stone ;  
 Which Merlin's hand, the Mage at Arthur's court,  
 Knowing all arts, had touch'd, and everywhere  
 At Arthur's ordinance, tipt with lessening peak  
 And pinnacle, and had made it spire to heaven.  
 And ever and anon a knight would pass  
 Outward, or inward to the hall : his arms  
 Clash'd ; and the sound was good to Gareth's ear.  
 And out of bower and casement shyly glanced  
 Eyes of pure women, wholesome stars of love ;  
 And all about a healthful people slept  
 As in the presence of a gracious king.

300

Then into hall Gareth ascending heard  
 A voice, the voice of Arthur, and beheld  
 Far over heads in that long-vaulted hall  
 The splendour of the presence of the King  
 Throned, and delivering doom—and look'd no more—  
 But felt his young heart hammering in his ears,

310

And thought, 'For this half-shadow of a lie  
 The truthful King will doom me when I speak.'  
 Yet pressing on, tho' all in fear to find  
 Sir Gawain or Sir Modred, saw nor one  
 Nor other, but in all the listening eyes 320  
 Of those tall knights, that ranged about the throne,  
 Clear honour shining like the dewy star  
 Of dawn, and faith in their great King, with pure  
 Affection, and the light of victory,  
 And glory gain'd, and evermore to gain.

Then came a widow crying to the King,  
 'A boon, Sir King! Thy father, Uther, reft  
 From my dead lord a field with violence:  
 For howsoe'er at first he proffer'd gold,  
 Yet, for the field was pleasant in our eyes, 330  
 We yielded not; and then he reft us of it  
 Perforce, and left us neither gold nor field.'

Said Arthur, 'Whether would ye? gold or field?'  
 To whom the woman weeping, 'Nay, my lord,  
 The field was pleasant in my husband's eye.'

And Arthur, 'Have thy pleasant field again,  
 And thrice the gold for Uther's use thereof,  
 According to the years. No boon is here,  
 But justice, so thy say be proven true.  
 Accused, who from the wrongs his father did 340  
 Would shape himself a right!'

And while she past,  
 Came yet another widow crying to him,  
 'A boon, Sir King! Thine enemy, King, am I.  
 With thine own hand thou slowest my dear lord,  
 A knight of Uther in the Barons' war,  
 When Lot and many another rose and fought

Against thee, saying thou wert basely born.  
 I held with these, and loathe to ask thee aught.  
 Yet lo! my husband's brother had my son  
 Thrall'd in his castle, and hath starved him dead;   360  
 And standeth seized of that inheritance  
 Which thou that slewest the sire hast left the son.  
 So tho' I scarce can ask it thee for hate,  
 Grant me some knight to do the battle for me,  
 Kill the foul thief, and wreak me for my son.'

Then strode a good knight forward, crying to him,  
 'A boon, Sir King! I am her kinsman, I.  
 Give me to right her wrong, and slay the man.'

Then came Sir Kay, the seneschal, and cried,  
 'A boon, Sir King! ev'n that thou grant her none,   300  
 This railer, that hath mock'd thee in full hall—  
 None; or the wholesome boon of gyve and gag.'

But Arthur, 'We sit King, to help the wrong'd  
 Thro' all our realm. The woman loves her lord.  
 Peace to thee, woman, with thy loves and hates!  
 The kings of old had doom'd thee to the flames,  
 Aurelius Emrys would have scourged thee dead,  
 And Uther slit thy tongue: but get thee hence—  
 Lest that rough humour of the kings of old  
 Return upon me! Thou that art her kin,   370  
 Go likewise; lay him low and slay him not,  
 But bring him here, that I may judge the right,  
 According to the justice of the King:  
 Then, be he guilty, by that deathless King  
 Who lived and died for men, the man shall die.'

Then came in hall the messenger of Mark,  
 A name of evil savour in the land,  
 The Cornish king. In either hand he bore



What dazzled all, and shone far-off as shines  
 A field of charlock in the sudden sun **380**  
 Between two showers, a cloth of palest gold,  
 Which down he laid before the throne, and knelt,  
 Delivering, that his lord, the vassal king,  
 Was ev'n upon his way to Camelot ;  
 For having heard that Arthur of his grace  
 Had made his goodly cousin, Tristram, knight,  
 And, for himself was of the greater state,  
 Being a king, he trusted his liege-lord  
 Would yield him this large honour all the more ;  
 So pray'd him well to accept this cloth of gold, **390**  
 In token of true heart and fealty.

Then Arthur cried to rend the cloth, to rend  
 In pieces, and so cast it on the hearth.  
 An oak-tree smoulder'd there. 'The goodly knight !  
 What ! shall the shield of Mark stand among these ?'  
 For, midway down the side of that long hall  
 A stately pile,—whereof along the front,  
 Some blazon'd, some but carven, and some blank,  
 There ran a treble range of stony shields,—  
 Rose, and high-arching overbrow'd the hearth. **400**  
 And under every shield a knight was named :  
 For this was Arthur's custom in his hall ;  
 When some good knight had done one noble deed,  
 His arms were carven only ; but if twain,  
 His arms were blazon'd also ; but if none,  
 The shield was blank and bare without a sign  
 Saving the name beneath ; and Gareth saw  
 The shield of Gawain blazon'd rich and bright,  
 And Modred's blank as death ; and Arthur cried  
 To rend the cloth and cast it on the hearth. **410**

'More like are we to reave him of his crown  
 Than make him knight because men call him king.

The kings we found, ye know we stay'd their hands  
 From war among themselves, but left them kings ;  
 Of whom were any bounteous, merciful,  
 Truth-speaking, brave, good livers, them we enroll'd  
 Among us, and they sit within our hall.  
 But Mark hath tarnish'd the great name of king,  
 As Mark would sully the low state of churl :  
 And, seeing he hath sent us cloth of gold, 420  
 Return, and meet, and hold him from our eyes,  
 Lest we should lap him up in cloth of lead,  
 Silenc'd for ever—craven—a man of plots,  
 Craft, poisonous counsels, wayside ambushings—  
 No fault of thine : let Kay the seneschal  
 Look to thy wants, and send thee satisfied—  
 Accurs'd, who strikes nor lets the hand be seen !'

And many another suppliant crying came  
 With noise of ravage wrought by beast and man,  
 And evermore a knight would ride away. 430

Last, Gareth leaning both hands heavily  
 Down on the shoulders of the twain, his men,  
 Approach'd between them toward the King, and ask'd,  
 'A boon, Sir King (his voice was all ashamed),  
 For see ye not how weak and hungerworn  
 I seem—leaning on these? grant me to serve  
 For meat and drink among thy kitchen-knaves  
 A twelvemonth and a day, nor seek my name.  
 Hereafter I will fight.'

To him the King,  
 'A goodly youth and worth a goodlier boon ! 440  
 But so thou wilt no goodlier, then must Kay,  
 The master of the mests and drinks, be thine.'

He rose and part ; then Kay, a man of mien

Wan-sallow as the plant that feels itself  
Root-bitten by white lichen,

‘Lo ye now!

This fellow hath broken from some Abbey, where,  
God wot, he had not beef and browis enow,  
However that might chance! but an he work,  
Like any pigeon will I cram his crop,  
And sleeker shall he shine than any hog.’

450

Then Lancelot standing near, ‘Sir Seneschal,  
Sleuth-hound thou knowest, and gray, and all the hounds;  
A horse thou knowest, a man thou dost not know:  
Broad brows and fair, a fluent hair and fine,  
High nose, a nostril large and fine, and hands  
Large, fair and fine!—Some young lad’s mystery—  
But, or from sheepcot or king’s hall, the boy  
Is noble-natured. Treat him with all grace,  
Lest he should come to shame thy judging of him.’

Then Kay, ‘What murmurest thou of mystery?  
Think ye this fellow will poison the King’s dish?  
Nay, for he spake too fool-like: mystery!  
Tut, an the lad were noble, he had ask’d  
For horse and armour: fair and fine, forsooth!  
Sir Fine-face, Sir Fair-hands? but see thou to it  
That thine own fineness, Lancelot, some fine day  
Undo thee not—and leave my man to me.’

400

So Gareth all for glory underwent  
The sooty yoke of kitchen-vassalage;  
Ate with young lads his portion by the door,  
And couch’d at night with grimy kitchen-knaves.  
And Lancelot ever spake him pleasantly,  
But Kay the seneschal, who loved him not,  
Would hustle and harry him; and labour him

470

Beyond his comrade of the hearth, and set  
 To turn the branch, draw water, or hew wood,  
 Or grosser tasks ; and Gareth bowed himself  
 With all obedience to the King, and wrought  
 All kind of service with a noble ease  
 That graced the lowliest act in doing it. 480  
 And when the thralls had talk among themselves,  
 And one would praise the love that linkt the King  
 And Lancelot—how the King had saved his life  
 In battle twice, and Lancelot once the King's—  
 For Lancelot was the first in Tournament,  
 But Arthur mightiest on the battle-field—  
 Gareth was glad. Or if some other told,  
 How once the wandering forester at dawn,  
 Far over the blue tarns and hazy seas,  
 On Cær-Eryri's highest found the King, 490  
 A naked babe, of whom the Prophet spake,  
 'He passes to the Isle Avilion,  
 He passes and is heal'd and cannot die'—  
 Gareth was glad. But if their talk were foul,  
 Then would he whistle rapid as any lark,  
 Or carol some old roundelay, and so loud  
 That first they mock'd, but, after, revered him  
 Or Gareth telling some prodigious tale  
 Of knights, who sliced a red life-bubbling way  
 Thro' twenty folds of twisted dragon, held 500  
 All in a gap-mouth'd circle his good mates  
 Lying or sitting round him, idle hands,  
 Charm'd ; till Sir Kay, the senechal, would come  
 Blustering upon them, like a sudden wind  
 Among dead leaves, and drive them all apart.  
 Or when the thralls had sport among themselves,  
 So there were any trial of mastery,  
 He, by two yards in casting bar or stone  
 Was counted best ; and if there chanced a joust,  
 So that Sir Kay nodded him leave to go, 510

Would hurry thither, and when he saw the knights  
Clash like the coming and retiring wave,  
And the spear spring, and good horse reel, the boy  
Was half beyond himself for ecstasy.

So for a month he wrought among the thralls ;  
But in the weeks that follow'd, the good Queen,  
Repentant of the word she made him swear,  
And saddening in her childless castle, sent,  
Between the in-crescent and de-crescent moon,  
Arms for her son, and loosed him from his vow. 520

This, Gareth hearing from a squire of Lot  
With whom he used to play at tourney once,  
When both were children, and in lonely haunts  
Would scratch a rugged oval on the sand,  
And each at either dash from either end—  
Shame never made girl redder than Gareth joy.  
He laugh'd ; he sprang. 'Out of the smoke, at once  
I leap from Satan's foot to Peter's knee—  
These news be mine, none other's—nay, the King's—  
Descend into the city : ' whereon he sought 530  
The King alone, and found, and told him all.

'I have stagger'd thy strong Gawain in a tilt  
For pastime ; yea, he said it : just can I.  
Make me thy knight—in secret ! let my name  
Be hidd'n, and give me the first quest, I spring  
Like flame from ashes.'

Here the King's calm eye  
Fell on, and check'd, and made him flush, and bow  
Lowly, to kiss his hand, who answer'd him,  
'Son, the good mother let me know thee here,  
And sent her wish that I would yield thee thine. 540  
Make thee my knight ? my knights are sworn to vows

Of utter hardihood, utter gentleness,  
 And, loving, utter faithfulness in love,  
 And uttermost obedience to the King.'

Then Gareth, lightly springing from his knees,  
 'My King, for hardihood I can promise thee.  
 For uttermost obedience make demand  
 Of whom ye gave me to, the Seneschal,  
 No mellow master of the meats and drinks!  
 And as for love, God wot, I love not yet,  
 But love I shall, God willing.'

550

And the King—  
 'Make thee my knight in secret? yea, but he,  
 Our noblest brother, and our truest man,  
 And one with me in all, he needs must know.'

'Let Lancelot know, my King, let Lancelot know,  
 Thy noblest and thy truest!'

And the King—  
 'But wherefore would ye men should wonder at you?  
 Nay, rather for the sake of me, their King,  
 And the deed's sake my knighthood do the deed,  
 Than to be noised of.'

Merrily Gareth ask'd,  
 'Have I not earn'd my cake in baking of it?  
 Let be my name until I make my name!  
 My deeds will speak: it is but for a day.'  
 So with a kindly hand on Gareth's arm  
 Smiled the great King, and half-unwillingly  
 Loving his lusty youthhood yielded to him.  
 Then, after summoning Lancelot privily,  
 'I have given him the first quest: he is not proven.  
 Look therefore when he calls for this in hall,

560

Thou get to horse and follow him far away. 570  
 Cover the lions on thy shield, and see  
 Far as thou mayest, he be nor ta'en nor slain.'

Then that same day there past into the hall  
 A damsel of high lineage, and a brow  
 May-blossom, and a cheek of apple-blossom,  
 Hawk-eyes; and lightly was her slender nose  
 Tip-tilted like the petal of a flower;  
 She into hall past with her page and cried,

'O King, for thou hast driven the foe without,  
 See to the foe within! bridge, ford, beset 580  
 By bandits, everyone that owns a tower  
 The Lord for half a league. Why sit ye there?  
 Rest would I not, Sir King, an I were king,  
 Till ev'n the lonest hold were all as free  
 From cursed bloodshed, as thine altar-cloth  
 From that best blood it is a sin to spill.'

'Comfort thyself,' said Arthur, 'I nor mine  
 Rest: so my knighthood keep the vows they swore,  
 The wastest moorland of our realm shall be  
 Safe, damsel, as the centre of this hall. 590  
 What is thy name? thy need?'

'My name?' she said—

'Lynette my name; noble; my need, a knight  
 To combat for my sister, Lyonora,  
 A lady of high lineage, of great lands,  
 And comely, yea, and comelier than myself.  
 She lives in Castle Perilous: a river  
 Runs in three loops about her living-place;  
 And o'er it are three passings, and three knights  
 Defend the passings, brethren, and a fourth  
 And of that four the mightiest, holds her stay'd 600

In her own castle, and so besieges her  
 To break her will, and make her wed with him ;  
 And but delays his purport till thou send  
 To do the battle with him, thy chief man  
 Sir Lancelot whom he trusts to overthrow,  
 Then wed, with glory : but she will not wed  
 Save whom she loveth, or a holy life.  
 Now therefore have I come for Lancelot.'

Then Arthur mindful of Sir Gareth ask'd,  
 'Damsel, ye know this Order lives to crush  
 All wrongers of the Realm. But say, these four,  
 Who be they ? What the fashion of the men ?'

610

'They be of foolish fashion, O Sir King,  
 The fashion of that old knight-errantry  
 Who ride abroad, and do but what they will ;  
 Courteous or bestial from the moment, such  
 As have nor law nor king ; and three of these  
 Proud in their fantasy call themselves the Day,  
 Morning-Star, and Noon-Sun, and Evening-Star,  
 Being strong fools ; and never a whit more wise  
 The fourth, who alway rideth arm'd in black,  
 A huge man-beast of boundless savagery.  
 He names himself the Night and oftener Death,  
 And wears a helmet mounted with a skull,  
 And bears a skeleton figured on his arms,  
 To show that who may slay or scape the three,  
 Slain by himself, shall enter endless night.  
 And all these four be fools, but mighty men,  
 And therefore am I come for Lancelot.'

620

Hereat Sir Gareth call'd from where he rose,  
 A head with kindling eyes above the throug,  
 'A boon, Sir King—this quest !' then—for he mark'd  
 Kay near him groaning like a wounded bull—

630



'Yea, King, thou knowest thy kitchen-knave am I,  
 And mighty thro' thy meats and drinks am I,  
 And I can topple over a hundred such.  
 Thy promise, King,' and Arthur glancing at him,  
 Brought down a momentary brow. 'Rough, sudden,  
 And pardonable, worthy to be knight—  
 Go therefore,' and all hearers were amazed.

640

But on the damsel's forehead shame, pride, wrath  
 Slew the May-white : she lifted either arm,  
 'Fie on thee, King ! I ask'd for thy chief knight,  
 And thou hast given me but a kitchen-knave.'  
 Then ere a man in hall could stay her, turn'd,  
 Fleed down the lane of access to the King,  
 Took horse, descended the slope street, and past  
 The weird white gate, and paused without, beside  
 The field of tourney, murmuring 'kitchen-knave.'

Now two great entries open'd from the hall,  
 At one end one, that gave upon a range  
 Of level pavement where the King would pace  
 At sunrise, gazing over plain and wood ;  
 And down from this a lordly stairway sloped  
 Till lost in blowing trees and tops of towers ;  
 And out by this main doorway past the King,  
 But one was counter to the hearth, and rose  
 High that the highest-crested helm could ride  
 Therethro' nor graze : and by this entry fled  
 The damsel in her wrath, and on to this  
 Sir Gareth strode, and saw without the door  
 King Arthur's gift, the worth of half a town,  
 A warhorse of the best, and near it stood  
 The two that out of north had follow'd him :  
 This bare a maiden shield, a casque ; that held  
 The horse, the spear ; whereat Sir Gareth loosed  
 A cloak that dropt from collar-bone to heel,

650

660

A cloth of roughest web, and cast it down,  
 And from it like a fuel-smother'd fire,  
 That lookt half-dead, brake bright, and flash'd as those  
 Dull-coated things, that making slide apart 671  
 Their dusk wing-cases, all beneath there burns  
 A jewell'd harness, ere they pass and fly.  
 So Gareth ere he parted flash'd in arms.  
 Then as he donn'd the helm, and took the shield  
 And mounted horse and graspt a spear, of grain  
 Storm-strengthen'd on a windy site, and tipt  
 With trenchant steel, around him slowly preat  
 The people, while from out of kitchen came 680  
 The thralls in throug, and seeing who had work'd  
 Lustier than any, and whom they could but love,  
 Mounted in arms, threw up their caps and cried,  
 'God bless the King, and all his fellowship!'  
 And on thro' lanes of shouting Gareth rode  
 Down the slope street, and past without the gate.

. So Gareth past with joy ; but as the cur  
 Pluckt from the cur he fights with, ere his cause  
 Be cool'd by fighting, follows, being named,  
 His owner, but remembers all, and growls  
 Remembering, so Sir Kay beside the door 690  
 Mutter'd in scorn of Gareth whom he used  
 To harry and hustle.

' Bound upon a quest  
 With horse and arms—the King hath past his time—  
 My scullion knave ! Thralls to your work again,  
 For an your fire be low ye kindle mine !  
 Will there be dawn in West and eve in East ?  
 Begone !—my knave !—belike and like enow  
 Some old head-blow not heeded in his youth  
 So shook his wits they wander in his prime—  
 Crazy ! How the villain lifted up his voice, 700

Nor shamed to bawl himself a kitchen-knave.  
 Tut : he was tame and meek enow with me,  
 Till peacock'd up with Lancelot's noticing.  
 Well—I will after my loud knave, and learn  
 Whether he know me for his master yet.  
 Out of the smoke he came, and so my lance  
 Hold, by God's grace, he shall into the mire—  
 Thence, if the King awaken from his craze,  
 Into the smoke again.'

But Lancelot said,  
 'Kay, wherefore wilt thou go against the King, 710  
 For that did never he whereon ye rail,  
 But ever meekly served the King in thee ?  
 Abide : take counsel ; for this lad is great  
 And lusty, and knowing both of lance and sword.'  
 'Tut, tell not me,' said Kay, 'ye are overfine  
 To mar stout knaves with foolish courtesies :'  
 Then mounted, on thro' silent faces rode  
 Down the slope city, and out beyond the gate.

But by the field of tourney lingering yet  
 Mutter'd the damsel, 'Wherefore did the King 720  
 Scorn me ? for, were Sir Lancelot lackt, at least  
 He might have yielded to me one of those  
 Who tilt for lady's love and glory here,  
 Rather than—O sweet heaven ! O fie upon him—  
 His kitchen-knave.'

To whom Sir Gareth drew  
 (And there were none but few goodlier than he)  
 Shining in arms, 'Damsel, the quest is mine.  
 Lead, and I follow.' She thereat, as one  
 That smells a foul-flesh'd agrie in the holt,  
 And deems it carrion of some woodland thing, 730  
 Or shrew, or weasel, nipt her slender nose

With petulant thumb and finger, shrilling, 'Hence!  
 Avoid, thou smellest all of kitchen-grease.  
 And look who comes behind,' for there was Kay.  
 'Knowest thou not me? thy master? I am Kay.  
 We lack thee by the hearth.'

And Gareth to him,  
 'Master no more! too well I know thee, ay—  
 The most ungentle knight in Arthur's hall.'  
 'Have at thee then,' said Kay: they shock'd, and Kay  
 Fell shoulder-slipt, and Gareth cried again, 740  
 'Lead, and I follow,' and fast away she fled.

But after sod and shingle ceased to fly  
 Behind her, and the heart of her good horse  
 Was nigh to burst with violence of the beat,  
 Perforce she stay'd, and overtaken spoke.

'What doest thou, scullion, in my fellowship?  
 Deem'st thou that I accept thee aught the more  
 Or love thee better, that by some device  
 Full cowardly, or by mere unhappiness,  
 Thou hast overthrown and slain thy master—thou!-- 750  
 Dish-washer and breach-turner, loon!--to me  
 Thou smellest all of kitchen as before.'

'Damsel,' Sir Gareth answer'd gently, 'say  
 Whate'er ye will, but whatsoe'er ye say,  
 I leave not till I finish this fair quest,  
 Or die therefore.'

'Ay, wilt thou finish it?  
 Sweet lord, how like a noble knight he talks!  
 The listening rogue hath caught the manner of it.  
 But, knave, anon thou shalt be met with, knave,  
 And then by such a one that thou for all 760

The kitchen brewis that was ever supt  
Shalt not once dare to look him in the face.'

'I shall assay,' said Gareth with a smile  
That madden'd her, and away she flash'd again  
Down the long avenues of a boundless wood,  
And Gareth following was again beknaved.

'Sir Kitchen-knave, I have miss'd the only way  
Where Arthur's men are set along the wood ;  
The wood is high as full of thieves as leaves :  
If both be slain, I am rid of thee ; but yet,       770  
Sir Scullion, canst thou use that spit of thine ?  
Fight, an thou canst : I have miss'd the only way.'

So till the dusk that follow'd evensong  
Rode on the two, reviler and reviled ;  
Then after one long slope was mounted, saw,  
Bowl-shaped, thro' tops of many thousand pines  
A gloomy-gladed hollow slowly sink  
To westward—in the deeps whereof a mere,  
Round as the red eye of an Eagle-owl,  
Under the half-dead sunset glared ; and shouts       780  
Ascended, and there brake a servingman  
Flying from out of the black wood, and crying,  
'They have bound my lord to cast him in the mere.'  
Then Gareth, 'Bound am I to right the wrong'd,  
But straitlier bound am I to bide with thee.'  
And when the damsel spake contemptuously,  
'Lead, and I follow,' Gareth cried again,  
'Follow, I lead !' so down among the pines  
He plunged ; and there, blackshadow'd nigh the mere,  
And mid-thigh-deep in bulrushes and reed,       790  
Saw six tall men haling a seventh along,  
A stone about his neck to drown him in it.  
Three with good blows he quieted, but three

Fled thro' the pines ; and Gareth loosed the stone  
 From off his neck, then in the mere beside  
 Tumbled it ; oilily bubbled up the mere.  
 Last, Gareth loosed his bonds and on free feet  
 Set him, a stalwart Baron, Arthur's friend.

'Well that ye came, or else these catiff rogues  
 Had wreak'd themselves on me ; good cause is theirs 800  
 To hate me, for my wont hath ever been  
 To catch my thief, and then like vermin here  
 Drown him, and with a stone about his neck ;  
 And under this wan water many of them  
 Lie rotting, but at night let go the stone,  
 And rise, and flickering in a grimly light  
 Dance on the mere. Good now, ye have saved a life  
 Worth somewhat as the cleanser of this wood.  
 And fain would I reward thee worshipfully.  
 What guerdon will ye ?'

Gareth sharply spake, 810  
 'None ! for the deed's sake have I done the deed,  
 In uttermost obedience to the King.  
 But wilt thou yield this damsel harbourage ?'

Whereat the Baron saying, 'I well believe  
 You be of Arthur's Table,' a light laugh  
 Broke from Lynette, 'Ay, truly of a truth,  
 And in a sort, being Arthur's kitchen-knave !—  
 But deem' not I accept thee aught the more,  
 Scullion, for running sharply with thy spit  
 Down on a rout of craven foresters. 820  
 A thresher with his flail had scatter'd them.  
 Nay—for thou smellst of the kitchen still.  
 But an this lord will yield us harbourage,  
 Well.'

So she spake. A league beyond the wood,  
 All in a full-fair manor and a rich,  
 His towers where that day a feast had been  
 Held in high hall, and many a viand left,  
 And many a costly cate, received the three.  
 And there they placed a peacock in his pride  
 Before the damsel, and the Baron set  
 Gareth beside her, but at once she rose.

830

'Meseems, that here is much discourtesy,  
 Setting this knave, Lord Baron, at my side.  
 Hear me—this morn I stood in Arthur's hall,  
 And pray'd the King would grant me Lancelot  
 To fight the brotherhood of Day and Night—  
 The last a monster unsubduable  
 Of any save of him for whom I call'd—  
 Suddenly bawls this frontless kitchen-knave,  
 "The quest is mine; thy kitchen-knave am I,  
 And mighty thro' thy meats and drinks am I."  
 Then Arthur all at once gone mad replicas,  
 "Go therefore," and so gives the quest to him—  
 Him—here—a villain fitter to stick swine  
 Than ride abroad redressing women's wrong,  
 Or sit beside a noble gentlewoman.'

840

Then half-ashamed and part-amazed, the lord  
 Now look'd at one and now at other, left  
 The damsel by the peacock in his pride,  
 And, seating Gareth at another board,  
 Sat down beside him, ate and then began.

850

'Friend, whether thou be kitchen-knave, or not,  
 Or whether it be the maiden's fantasy,  
 And whether she be mad, or else the King,  
 Or both or neither, or thyself be mad,  
 I ask not: but thou strik'at .. strong stroke,

For strong thou art and goodly therewithal,  
 And saver of my life ; and therefore now,  
 For here be mighty men to joust with, weigh  
 Whether thou wilt not with thy damsel back 860  
 To crave again Sir Lancelot of the King.  
 Thy pardon ; I but speak for thine avail,  
 The saver of my life.'

And Gareth said,  
 ' Full pardon, but I follow up the quest,  
 Despite of Day and Night and Death and Hell.'

So when, next morn, the lord whose life he saved  
 Had, some brief space, convey'd them on their way  
 And left them with God-speed, Sir Gareth spake,  
 ' Lead, and I follow.' Haughtily she replied,

' I fly no more : I allow thee for an hour. 870  
 Lion and stoat have isled together, knave,  
 In time of flood. Nay, furthermore, methinks  
 Some ruth is mine for thee. Back wilt thou, fool ?  
 For hard by here is one will overthrow  
 And slay thee : then will I to court again,  
 And shame the King for only yielding me  
 My champion from the ashes of his hearth.'

To whom Sir Gareth answer'd courteously,  
 ' Say thou thy say, and I will do my deed.  
 Allow me for mine hour, and thou wilt find 880  
 My fortunes all as fair as hers who lay  
 Among the ashes and wedded the King's son.'

Then to the shore of one of those long loops  
 Wherethro' the serpent river coil'd, they came.  
 Rough thicketed were the banks and steep ; the stream  
 Full, narrow ; this a bridge of single arc



Took at a leap ; and on the further side  
 Arose a silk pavilion, gay with gold  
 In streaks and rays, and all Lent-lily in hue,  
 Save that the dome was purple, and above, 890  
 Crimson, a slender banneret fluttering.  
 And therebefore the lawless warrior paced  
 Unarm'd, and calling, 'Damsel, is this he,  
 The champion thou hast brought from Arthur's hall ?  
 For whom we let thee pass.' 'Nay, nay,' she said,  
 'Sir Morning-Star. The King in utter scorn  
 Of thee and thy much folly hath sent thee here  
 His kitchen-knave : and look thou to thyself :  
 See that he fall not on thee suddenly,  
 And slay thee unarm'd : he is not knight but knave.' 900

Then at his call, 'O daughters of the Dawn,  
 And servants of the Morning-Star, approach,  
 Arm me,' from out the silken curtain-folds  
 Bare-footed and bare-headed three fair girls  
 In gilt and rosy raiment came : their feet  
 In dewy grasses glisten'd ; and the hair  
 All over glanced with dewdrop or with gem  
 Like sparkles in the stone Avanturine.  
 These arm'd him in blue arms, and gave a shield  
 Blue also, and thereon the morning star. 910  
 And Gareth silent gazed upon the knight,  
 Who stood a moment, ere his horse was brought,  
 Glorying ; and in the stream beneath him, shone  
 Immingled with Heaven's azure waveringly,  
 The gay pavilion and the naked feet,  
 His arms, the rosy raiment, and the star.

Then she that watch'd him, 'Wherefore stare ye so ?  
 Thou shakest in thy fear : there yet is time :  
 Flee down the valley before he get to horse.  
 Who will cry shame ? Thou art not knight but knave.'

Said Gareth, 'Damsel, whether knave or knight, 921  
 Far liefer had I fight a score of times  
 Than hear thee so missay me and revile.  
 Fair words were best for him who fights for thee ;  
 But truly foul are better, for they send  
 That strength of anger thro' mine arms, I know  
 That I shall overthrow him.'

And he that bore  
 The star, when mounted, cried from o'er the bridge,  
 'A kitchen-knave, and sent in scorn of me !  
 Such fight not I, but answer scorn with scorn. 930  
 For this were shame to do him further wrong  
 Than set him on his feet, and take his horse  
 And arms, and so return him to the King.  
 Come, therefore, leave thy lady lightly, knave.  
 Avoid : for it bescemeth not a knave  
 To ride with such a lady.'

'Dog, thou liest.  
 I spring from loftier lineage than thine own.'  
 He spake ; and all at fiery speed the two  
 Shock'd on the central bridge, and either spear 940  
 Bent but not brake, and either knight at once,  
 Hurl'd as a stone from out of a catapult  
 Beyond his horse's crupper and the bridge,  
 Fell, as if dead ; but quickly rose and drew,  
 And Gareth lash'd so fiercely with his brand  
 He drove his enemy backward down the bridge,  
 The damsel crying, 'Well-stricken, kitchen-knave !'  
 Till Garth's shield was cloven ; but one stroke  
 Laid him that clove it grovelling on the ground.

Then cried the fall'n, 'Take not my life : I yield.'  
 And Gareth, 'So this damsel ask it of me 950  
 Good—I accord it easily as a grace.'

She reddening, 'Insolent scullion: I of thee?  
 I bound to thee for any favour ask'd!  
 'Then shall he die.' And Gareth there unlaced  
 His helmet as to slay him, but she shriek'd,  
 'Be not so hardy, scullion, as to slay  
 One nobler than thyself.' 'Damsel, thy charge  
 Is an abounding pleasure to me. Knight,  
 Thy life is thine at her command. Arise  
 And quickly pass to Arthur's hall, and say  
 His kitchen-knave hath sent thee. See thou crave  
 His pardon for thy breaking of his laws.  
 Myself, when I return, will plead for thee.  
 Thy shield is mine—farewell; and, damsel, thou,  
 Lead, and I follow.'

960

And fast away she fled.  
 Then when he came upon her, spake, 'Methought,  
 Knave, when I watch'd thee striking on the bridge  
 The savour of thy kitchen came upon me  
 A little faintlier: but the wind hath changed:  
 I scent it twenty-fold.' And then she sang,  
 "O morning star" (not that tall felon there  
 Whom thou by sorcery or unhappiness  
 Or some device, hast foully overthrown),  
 "O morning star that smilest in the blue,  
 O star, my morning dream hath proven true,  
 Smile sweetly, thou! my love hath smiled on me."

970

'But thou begone, take counsel, and away,  
 For hard by here is one that guards a ford—  
 The second brother in their fool's parable—  
 Will pay thee all thy wages, and to boot.  
 Care not for shame: thou art not knight but knave.'

980

To whom Sir Gareth answer'd, laughingly,  
 'Parables? Hear a parable of the knave.'

When I was kitchen-knave among the rest  
 Fierce was the hearth, and one of my co-mates  
 Own'd a rough dog, to whom he cast his coat,  
 "Guard it," and there was none to meddle with it.  
 And such a coat art thou, and thee the King  
 Gave me to guard, and such a dog am I,  
 To worry, and not to flee—and—knight or knave— 090  
 The knave that doth thee service as full knight  
 Is all as good, meseems, as any knight  
 Toward thy sister's freeing.'

'Ay, Sir Knave!

Ay, knave, because thou strikest as a knight,  
 Being but knave, I hate thee all the more.'

'Fair damsel, you should worship me the more,  
 That, being but knave, I throw thine enemies.'

'Ay, ay,' she said, 'but thou shalt meet thy match.'

So when they touch'd the second river-loop,  
 Huge on a huge red horse, and all in mail 1000  
 Burnish'd to blinding, shone the Noonday Sun  
 Beyond a raging shallow. As if the flower,  
 That blows a globe of after arrowlets,  
 Ten thousand-fold had grown, flash'd the fierce shield,  
 All sun; and Gareth's eyes had flying blots  
 Before them when he turn'd from watching him.  
 He from beyond the roaring shallow roar'd,  
 'What dost thou, brother, in my marches here?'  
 And she athwart the shallow shrill'd again,  
 'Here is a kitchen-knave from Arthur's hall 1010  
 Hath overthrown thy brother, and hath his arms.'  
 'Ugh!' cried the Sun, and vizing up a red  
 And cipher face of rounded foolishness,  
 Push'd horse across the foamings of the ford,

Whom Gareth met midstream : no room was there  
 For lance or tourney-skill : four strokes they struck  
 With sword, and these were mighty ; the new knight  
 Had fear he might be shamed ; but as the Sun  
 Heaved up a ponderous arm to strike the fifth,  
 The hoof of his horse slipt in the stream, the stream 1020  
 Descended, and the Sun was wash'd away.

Then Gareth laid his lance athwart the ford ;  
 So drew him home ; but he that fought no more,  
 As being all bone-batter'd on the rock,  
 Yielded ; and Gareth sent him to the King.  
 'Myself when I return will plead for thee.'  
 'Lead, and I follow.' Quietly she led.  
 'Hath not the good wind, damsel, changed again ?'  
 'Nay, not a point : nor art thou victor here.  
 There lies a ridge of slate across the ford ; 1030  
 His horse thereon stumbled—ay, for I saw it.

' "O Sun" (not this strong fool whom thou, Sir Knave,  
 Hast overthrown thro' mere unhappiness),  
 "O Sun, that wakenest all to bliss or pain,  
 O moon, that layest all to sleep again,  
 Shine sweetly : twice my love hath smiled on me."

'What knowest thou of lovesong or of love ?  
 Nay, nay, God wot, so thou wert nobly born,  
 Thou hast a pleasant presence. Yea, perchance,—

' "O dewy flowers that open to the sun, 1040  
 O dewy flowers that close when day is done,  
 Blow sweetly : twice my love hath smiled on me."

'What knowest thou of flowers, except, belike,  
 To garnish meats with ? hath not our good King  
 Who lent me thee, the flower of kitchendom,

A foolish love for flowers? what stick ye round  
The pasty? wherewithal deck the boar's head?  
Flowers? nay, the boar hath rosemaries and bay.

“O birds, that warble to the morning sky,  
O birds that warble as the day goes by,                   1050  
Sing sweetly: twice my love hath smiled on me.”

‘What knowest thou of birds, lark, mavis, merle,  
Linnet? what dream ye when they utter forth  
May-music growing with the growing light,  
Their sweet sun-worship? these be for the snare  
(So runs thy fancy) these be for the spit,  
Larding and basting. See thou have not now  
Larded thy last, except thou turn and fly.  
There stands the third fool of their allegory.’

For there beyond a bridge of treble bow,                   1060  
All in a rose-red from the west, and all  
Naked it seem'd, and glowing in the broad  
Deep-dimpled current underneath, the knight,  
That named himself the Star of Evening, stood.

And Gareth, ‘Wherefore waits the madman there  
Naked in open dayshine?’ ‘Nay,’ she cried,  
‘Not naked, only wrapt in harden'd skins  
That fit him like his own; and so ye cleave  
His armour off him, these will turn the blade.’

Then the third brother shouted o'er the bridge,           1070  
‘O brother-star, why shine ye here so low?  
Thy ward is higher up: but have ye slain  
The damsel's champion?’ and the damsel cried,

‘No star of thine, but shot from Arthur's heaven  
With all disaster unto thine and thee!

For both thy younger brethren have gone down  
 Before this youth ; and so wilt thou, Sir Star ;  
 Art thou not old ?'

'Old, damsel, old and hard,  
 Old, with the might and breath of twenty boys.'  
 Said Gareth, 'Old, and over-bold in brag !      1080  
 But that same strength which threw the Morning Star  
 Can throw the Eveuing.'

Then that other blew  
 A hard and deadly note upon the horn.  
 'Approach and arm me !' With slow steps from out  
 An old storm-beaten, russet, many-stain'd  
 Pavilion, forth a grizzled damsel came,  
 And arm'd him in old arms, and brought a helm  
 With but a drying evergreen for crest,  
 And gave a shield whereon the Star of Even  
 Half-tarnish'd and half-bright, his emblem, shone.      1090  
 But when it glitter'd o'er the saddle-bow,  
 They madly hurl'd together on the bridge ;  
 And Gareth overthrew him, lighted, drew,  
 There met him drawn, and overthrew him again,  
 But up like fire he started : and as oft  
 As Gareth brought him grovelling on his knees,  
 So many a time he vaulted up again ;  
 Till Gareth panted hard, and his great heart,  
 Foredooming all his trouble was in vain,  
 Labour'd within him, for he seem'd as one      1100  
 That all in later, sadder ago begins  
 To war against ill uses of a life,  
 But these from all his life arise, and cry,  
 'Thou hast made us lords, and canst not put us down !'  
 He half despairs ; so Gareth seem'd to strike  
 Vainly, the damsel clamouring all the while,  
 'Well done, knave-knight, well stricken, O good knight-  
 knave—

O knave, as noble as any of all the knights—  
 Shame me not, shame me not. I have prophesied—  
 Strike, thou art worthy of the Table Round— 1110  
 His arms are old, he trusts the harden'd skin—  
 Strike—strike—the wind will never change again.  
 And Gareth hearing ever stronger smote,  
 And hew'd great pieces of his armour off him,  
 But lash'd in vain against the harden'd skin,  
 And could not wholly bring him under, more  
 Than loud Southwesterns, rolling ridge on ridge,  
 The buoy that rides at sea, and dips and springs  
 For ever; till at length Sir Gareth's brand  
 Clash'd his, and brake it utterly to the hilt. 1120  
 'I have thee now;' but forth that other sprang,  
 And, all unknighthlike, writhed his wiry arms  
 Around him, till he felt, despite his mail,  
 Strangled, but straining ev'n his uttermost  
 Cast, and so hurl'd him headlong o'er the bridge  
 Down to the river, sink or swim, and cried,  
 'Lead, and I follow.'

But the damsel said,  
 'I lead no longer; ride thou at my side;  
 Thou art the kingliest of all kitchen-knaves.

"O trefoil, sparkling on the rainy plain, 1130  
 O rainbow with three colours after rain,  
 Shine sweetly; thrice my love hath smiled on me."

'Sir,—and, good faith' I fain had added—Knight,  
 But that I heard thee call thyself a knave,—  
 Shamed am I that I so rebuked, reviled,  
 Missaid thee; noble I am; and thought the King  
 Scorn'd me and mine; and now thy pardon, friend,  
 For thou hast ever answer'd courteously,  
 And wholly bold thou art, and meek withal



As any of Arthur's best, but, being knave, 1140  
Hast mazed my wit: I marvel what thou art.'

'Damsel,' he said, 'you be not all to blame,  
Saying that you mistrusted our good King  
Would handle scorn, or yield you, asking, one  
Not fit to cope your quest. You said your say;  
Mine answer was my deed. Good sooth! I hold  
He scarce is knight, yea but half-man, nor meet  
To fight for gentle damsel, he, who lets  
His heart be stirr'd with any foolish heat.  
At any gentle damsel's waywardness. 1160  
Shamed? care not! thy foul sayings fought for me:  
And seeing now thy words are fair, methinks  
There rides no knight, not Lancelot, his great self,  
Hath force to quell me.'

Nigh upon that hour  
When the lone hern forgets his melancholy,  
Lets down his other leg, and stretching, dreams  
Of goodly supper in the distant pool,  
Then turn'd the noble damsel smiling at him,  
And told him of a cavern hard at hand,  
Where bread and baken meats and good red wine 1180  
Of Southland, which the Lady Lyonors  
Had sent her coming champion, waited him.

Anon they past a narrow comb wherein  
Were slabs of rock with figures, knights on horse  
Sculptured, and deckt in slowly-waning hues.  
'Sir Knave, my knight, a hermit once was here,  
Whose holy hand hath fashion'd on the rock  
The war of Time against the soul of man.  
And you four fools have suck'd their allegory  
From these damp walls, and taken but the form. 1170

Know ye not these?' and Gareth lookt and read—  
 In letters like to those the vexillary  
 Hath left crag-carven o'er the streaming Gelt—  
 'PHOSPHORUS,' then 'MERIDIES'—'HESPERUS'—  
 'NOX'—'MORS,' beneath five figures, armed men,  
 Slab after slab, their faces forward all,  
 And running down the Soul, a Shape that fled  
 With broken wings, torn raiment and loose hair,  
 For help and shelter to the hermit's cave.  
 'Follow the faces, and we find it. Look,  
 Who comes behind?'

1180

For one—delay'd at first  
 Thro' helping back the dislocated Kay  
 To Camelot, then by what thereafter chanced,  
 The damsel's headlong error thro' the wood—  
 Sir Lancelot, having swum the river-loops—  
 His blue shield-lions cover'd—softly drew  
 Behind the twain, and when he saw the star  
 Gleam, on Sir Gareth's turning to him, cried,  
 'Stay, felon knight, I avenge me for my friend.'  
 And Gareth crying prick'd against the cry;  
 But when they closed—in a moment—at one touch  
 Of that skill'd spear, the wonder of the world—  
 Went sliding down so easily, and fell,  
 That when he found the grass within his hands  
 He laugh'd; the laughter jarr'd upon Lynette:  
 Harshly she ask'd him, 'Shamed and overthrown,  
 And tumbled back into the kitchen-knave,  
 Why laugh ye? that ye blew your boast in vain?'  
 'Nay, noble damsel, but that I, the son  
 Of old King Lot and good Queen Bellicent,  
 And victor of the bridges and the ford,  
 And knight of Arthur, here lie thrown by whom  
 I know not, all thro' mere unhappiness—  
 Device and sorcery and unhappiness—'

1100

1200

Out, sword; we are thrown!' And Lancelot answer'd.  
'Prince,

O Gareth—thro' the mere unhappiness  
Of one who came to help thee, not to harm,  
Lancelot, and all as glad to find thee whole,  
As on the day when Arthur knighted him.'

Then Gareth, 'Thou—Lancelot!—thine the hand 1210  
That threw me? An some chance to mar the boast  
Thy brethren of thee make—which could not chance—  
Had sent thee down before a lesser spear,  
Shamed had I been, and sad—O Lancelot—thou!'

Whereat the maiden, petulant, 'Lancelot,  
Why came ye not, when call'd? and wherefore now  
Come ye, not call'd? I gloried in my knave,  
Who being still rebuked, would answer still  
Courteous as any knight—but now, if knight, 1220  
The marvel dies, and leaves me fool'd and trick'd,  
And only wondering wherefore play'd upon:  
And doubtful whether I and mine be scorn'd.  
Where should be truth if not in Arthur's hall,  
In Arthur's presence? Knight, knave, prince and fool,  
I hate thee and for ever.'

And Lancelot said,  
'Blessed be thou, Sir Gareth! knight art thou  
To the King's best wish. O damsel, be you wise  
To call him shamed, who is but overthrown?  
Thrown have I been, nor once, but many a time.  
Victor from vanquish'd issues at the last, 1230  
And overthrower from being overthrown.  
With sword we have not striven; and thy good horse  
And thou are weary; yet not less I felt  
Thy manhood thro' that wearied lance of thine.  
Well hast thou done; for all the stream is freed,

And thou hast wreak'd his justice on his foes,  
 And when reviled, hast answer'd graciously,  
 And makest merry when overthrown. Prince, Knight,  
 Hail, Knight and Prince, and of our Table Round !'

And then when turning to Lynette he told 1240  
 The tale of Gareth, petulantly she said,  
 'Ay well—ay well—for worse than being fool'd  
 Of others, is to fool one's self. A cave,  
 Sir Lancelot, is hard by, with meats and drinks  
 And forage for the horse, and flint for fire.  
 But all about it flies a honeysuckle.  
 Seek, till we find.' And when they sought and found,  
 Sir Gareth drank and ate, and all his life  
 Past into sleep; on whom the maiden gazed.  
 'Sound sleep be thine! sound cause to sleep hast thou.  
 Wake lusty! Seem I not as tender to him 1251  
 As any mother? Ay, but such a one  
 As all day long hath rated at her child,  
 And vext his day, but blesses him asleep—  
 Good lord, how sweetly smells the honeysuckle  
 In the hush'd night, as if the world were one  
 Of utter peace, and love, and gentleness!  
 O Lancelot, Lancelot!—and she clapt her hands—  
 'Full merry am I to find my goodly knave  
 Is knight and noble. See now, sworn have I, 1260  
 Else you black felon had not let me pass,  
 To bring thee back to do the battle with him.  
 Thus an thou goest, he will fight thee first;  
 Who doubts thee victor! so will my knight-knave  
 Miss the full flower of this accomplishment.'

Said Lancelot, 'Peradventure he, you name,  
 May know my shield. Let Gareth, an he will,  
 Change his for mine, and take my charger, fresh,  
 Not to be spurr'd, loving the battle as well

As he that rides him.' 'Lancelot-like,' she said, 1270  
 'Courteous in this, Lord Lancelot, as in all.'

And Gareth, wakening, fiercely clutch'd the shield ;  
 'Ramp ye lance-splintering lions, on whom all spears  
 Are rotten sticks ! ye seem agape to roar !  
 Yea, ramp and roar at leaving of your lord !—  
 Care not, good beasts, so well I care for you.  
 O noble Lancelot, from my hold on these  
 Streams virtue—fire—thro' one that will not shame  
 Even the shadow of Lancelot under shield.  
 Hence : let us go.'

Silent the silent field 1280  
 They traversed. Arthur's harp tho' summer-wan,  
 In counter motion to the clouds, allured  
 The glance of Gareth dreaming on his liege.  
 A star shot : 'Lo,' said Gareth, 'the foe falls !'  
 An owl whoopt : 'Hark the victor pealing there !'  
 Suddenly she that rode upon his left  
 Clung to the shield that Lancelot lent him, crying,  
 'Yield, yield him this again : 'tis he must fight :  
 I curse the tongue that all thro' yesterlay  
 Reviled thee, and hath wrought on Lancelot now 1290  
 To lend thee horse and shield : wonders ye have done ;  
 Miracles ye cannot : here is glory enow  
 In having slung the three : I see thee maim'd,  
 Mangled : I swear thou canst not sling the fourth.'

'And wherefore, damsel ? tell me all ye know.  
 You cannot scare me ; nor rough face, or voice,  
 Brute bulk of limb, or boundless savagery  
 Appal me from the quest.'

'Nay, Prince,' she cried,  
 'God wot, I never look'd upon the face,

Seeing he never rides abroad by day ;  
 But watch'd him have I like a phantom pass  
 Chilling the night : nor have I heard the voice.  
 Always he made his mouthpiece of a page  
 Who came and went, and still reported him  
 As closing in himself the strength of ten,  
 And when his anger tare him, massacring  
 Man, woman, lad and girl—yea, the soft babe !  
 Some hold that he hath swallow'd infant flesh,  
 Monster ! O Prince, I went for Lancelot first,  
 The quest is Lancelot's : give him back the shield.' 1310

Said Gareth laughing, ' An he fight for this,  
 Belike he wins it as the better man :  
 Thus—and not else !'

But Lancelot on him urged  
 All the devisings of their chivalry  
 When one might meet a mightier than himself ;  
 How best to manage horse, lance, sword and shield,  
 And so fill up the gap where force might fail  
 With skill and fineness. Instant were his words.

Then Gareth, ' Here be rules. I know but one—  
 To dash against mine enemy and to win. 1320  
 Yet have I watch'd thee victor in the joust,  
 And seen thy way.' ' Heaven help thee,' sigh'd Lynette.

Then for a space, and under cloud that grew  
 To thunder-gloom palling all stars, they rode  
 In converse till she made her palfrey halt,  
 Lifted an arm, and softly whisper'd, ' There.'  
 And all the three were silent seeing, pitch'd  
 Beside the Castle Perilous on flat field,  
 A huge pavilion like a mountain peak

Sunder the gloomy crimson on the marge, 1330  
 Black, with black banner, and a long black horn  
 Beside it hanging ; which Sir Gareth graspt,  
 And so, before the two could hinder him,  
 Sent all his heart and breath thro' all the horn.  
 Echo'd the walls ; a light twinkled ; anon  
 Came lights and lights, and once again he blew ;  
 Whereon were hollow trappings up and down  
 And muffled voices heard, and shadows past ;  
 Till high above him, circled with her maids,  
 The Lady Lyonors at a window stood, 1340  
 Beautiful among lights, and waving to him  
 White hands, and courtesy ; but when the Prince  
 Three times had blown—after long hush—at last—  
 The huge pavilion slowly yielded up,  
 Thro' those black foldings, that which housed therein.  
 High on a nightblack horse, in nightblack arms,  
 With white breast-bone, and barren ribs of Death,  
 And crown'd with fleshless laughter—some ten steps—  
 In the half-light—thro' the dim dawn—advanced  
 The monster, and then paused, and spake no word. 1350

But Gareth spake and all indignantly,  
 ' Fool, for thou hast, men say, the strength of ten,  
 Canst thou not trust the limbs thy God hath given,  
 But must, to make the terror of thee more,  
 Trick thyself out in ghastly imageries  
 Of that which Life hath done with, and the clod,  
 Less dull than thou, will hide with mantling flowers  
 As if for pity ? ' But he spake no word ;  
 Which set the horror higher : a maiden swoon'd ;  
 The Lady Lyonors wrung her hands and wept, 1300  
 As doom'd to be the bride of Night and Death ;  
 Sir Gareth's head prickled beneath his helm ;  
 And ev'n Sir Lancelot thro' his warm blood felt  
 Ice strike, and all that mark'd him were aghast.

At once Sir Lancelot's charger fiercely neigh'd,  
 And Death's dark war-horse bounded forward with him.  
 Then those that did not blink the terror, saw  
 That Death was cast to ground, and slowly rose.  
 But with one stroke Sir Gareth split the skull.  
 Half fell to right and half to left and lay. 1370  
 Then with a stronger buffet he clove the helm  
 As throughly as the skull ; and out from this  
 Issued the bright face of a blooming boy  
 Fresh as a flower new-born, and crying, 'Knight,  
 Slay me not : my three brethren had me do it,  
 To make a horror all about the house,  
 And stay the world from Lady Lyonora.  
 They never dream'd the passes would be past.'  
 Answer'd Sir Gareth graciously to one  
 Not many a moon his younger, 'My fair child, 1380  
 What madness made thee challenge the chief knight  
 Of Arthur's hall?' 'Fair Sir, they bad me do it.  
 They hate the King, and Lancelot, the King's friend,  
 They hoped to slay him somewhere on the stream,  
 They never dream'd the passes could be past.'

Then sprung the happier day from underground ;  
 And Lady Lyonora and her house, with dance  
 And revel and song, made merry over Death,  
 As being after all their foolish fears  
 And horrors only proven a blooming boy. 1390  
 So large mirth lived and Gareth won the quest.

And he that told the tale in older times  
 Says that Sir Gareth wedded Lyonora,  
 But he, that told it later, says Lynette.



## NOTES.

1. **The last tall son of Lot and Bellicent.** Lot is in the romances the King of Lothian and Orkney, who had married the eldest of the three daughters of Gorlois and Ygerne. Ygerne was mother of King Arthur: cp. *The Coming of Arthur*, 184-191:—

“Sir, for ye know that in King Uther's time  
The prince and warrior Gorlois, he that held  
Tintagil castle by the Cornish sea,  
Was wedded with a winsome wife, Ygerne :  
And daughters had she borne him,—one whereof,  
Lot's wife, the Queen of Orkney, Bellicent,  
Hath ever like a loyal sister cleaved  
To Arthur,—but a son she had not borne.”

The names of the three daughters are variously given: that which is adopted by Tennyson for the eldest is found in the English metrical romance of *Arthur and Merlin*, printed for the Abbot'sford Club in 1837, as the name of the daughter who married Lot (the second according to this romance). Malory calls her Morgause, and makes Gareth the youngest of her sons except Mordred: “Truly then, said he, my name is Gareth of Orkney, and king Lot was my father, and my mother is king Arthur's sister; her name is dame Morgause, and Sir Gawaine is my brother, and Sir Agravaine, and Sir Gaheris, and I am the youngest of them all.”—*Morte Darthur*, 7, 13.

2. **Gareth.** So the name is given by Malory, but in the French romances it appears generally as *Guerrehes*, and is too apt to be confused with the name of his brother *Gaheris*.

**in a showerful spring.** It has often been remarked that the *Idylls of the King* follow in a certain sense the round of a year, so that the story of Arthur, though extending of course in reality over many years, makes a kind of progress through the seasons, which begins with the birth of Arthur on “the night of the new year,” and ends with

the last great battle, fought on the very last day of the year, as we know from the last line of the Idylls, "And the new sun rose bringing the new year." These and other indications not only suggest the sympathy of external nature with the hero and his achievements, but also remind us of the sun-myth out of which perhaps the story of Arthur partly grew: compare the lines of the coronation song in the *Coming of Arthur*, 400:—

"Blow, for our Sun is mighty in his May!  
Blow, for our Sun is mightier day by day!"

and the description of Arthur in the *Last Tournament*:—

"His hair, a sun that ray'd from off a brow  
Like hillsnow high in heaven,"

and in the *Passing of Arthur*, 384:—

"the light and lustrous curls,  
That made his forehead like a rising sun  
High from the dais-throne."

Observe also the metaphor of "an eagle-flight" to "the great Sun of Glory" used by Gareth below, l. 22, which indirectly suggests the same idea. This idyll opens with early spring, and it is latter spring when Gareth goes up to Arthur's court, which is then in the spring-time of its glory.

3. *spate*. The flood-water of a river or torrent is called in Scotland the "spate." The word is Celtic in origin, cp. the Irish *spuid*, "a great flood" (Skeat, *Dict. of English Etymology*). The use of the word here is a piece of local colour.

5. *as a false knight*. The hurrying of the rhythm suggests the eagerness of the speaker.

6. *if lance were mine to use*. The lance was the characteristic weapon of the knight: Gareth's thoughts are fixed on his desire to be a knight of Arthur.

8. *Bearing all down in thy precipitancy*. The rhythm is suited to the sense: so in *Geraint and Enid*—

"Went slipping down horrible precipices."

10. *And mine is living blood, i.e.* "that which flows in my veins." He has been inwardly comparing the force of the torrent stream with that of his own impulses, which at present finds no outlet, and this suggests the thought that the living blood in his veins ought to have a more passionate flow than the cold and lifeless current, and stir him to more vehement action than that of the stream filled only with the melted snows. Observe how the scenery and surroundings are in keeping with the action and emotions of the poem.

11. *not knowest*, for "knowest not," or "dost not know."

12. *wit*, i.e. 'knowledge.'

As any of Arthur's best, but, being knave, 1140  
Hast mazed my wit: I marvel what thou art.'

'Damsel,' he said, 'you be not all to blame,  
Saying that you mistrusted our good King  
Would handle scorn, or yield you, asking, one  
Not fit to cope your quest. You said your say;  
Mine answer was my deed. Good sooth! I hold  
He scarce is knight, yea but half-man, nor meet  
To fight for gentle damsel, he, who lets  
His heart be stirr'd with any foolish heat.  
At any gentle damsel's waywardness. 1160  
Shamed? care not! thy foul sayings fought for me:  
And seeing now thy words are fair, methinks  
There rides no knight, not Lancelot, his great self,  
Hath force to quell me.'

Nigh upon that hour  
When the lone hern forgets his melancholy,  
Lays down his other leg, and stretching, dreams  
Of goodly supper in the distant pool,  
Then turn'd the noble damsel smiling at him,  
And told him of a cavern hard at hand,  
Where bread and baken meats and good red wine 1180  
Of Southland, which the Lady Lyonors  
Had sent her coming champion, waited him.

Anon they past a narrow comb wherein  
Were slabs of rock with figures, knights on horse  
Sculptured, and deckt in slowly-waning hues.  
'Sir Knave, my knight, a hermit once was here,  
Whose holy hand hath fashion'd on the rock  
The war of Time against the soul of man.  
And you four fools have suck'd their allegory  
From these damp walls, and taken but the form. 1170

Know ye not these?' and Gareth lookt and read—  
 In letters like to those the vexillary  
 Hath left crag-carven o'er the streaming Gelt—  
 'PHOSPHORUS,' then 'MERIDIES'—'HESPERUS'—  
 'Nox'—'Mors,' beneath five figures, armed men,  
 Slab after slab, their faces forward all,  
 And running down the Soul, a Shape that fled  
 With broken wings, torn raiment and loose hair,  
 For help and shelter to the hermit's cave.  
 'Follow the faces, and we find it. Look,  
 Who comes behind?'

1180

For one—delay'd at first  
 Thro' helping back the dislocated Kay  
 To Camelot, then by what thereafter chanced,  
 The damsel's headlong error thro' the wood—  
 Sir Lancelot, having swum the river-loops—  
 His blue shield-lions cover'd—softly drew  
 Behind the twain, and when he saw the star  
 Gleam, on Sir Gareth's turning to him, cried,  
 'Stay, felon knight, I avenge me for my friend.'  
 And Gareth crying prick'd against the cry;  
 But when they closed—in a moment—at one touch  
 Of that skill'd spear, the wonder of the world—  
 Went sliding down so easily, and fell,  
 That when he found the grass within his hands  
 He laugh'd; the laughter jarr'd upon Lynette:  
 Harshly she ask'd him, 'Shamed and overthrown,  
 And tumbled back into the kitchen-knave,  
 Why laugh ye? that ye blew your boast in vain?'  
 'Nay, noble damsel, but that I, the son  
 Of old King Lot and good Queen Bellicent,  
 And victor of the bridges and the ford,  
 And knight of Arthur, here lie thrown by whom  
 I know not, all thro' mere unhappiness—  
 Device and sorcery and unhappiness—

1100

1200

Out, sword; we are thrown!' And Lancelot answer'd.  
'Prince,

O Gareth—thro' the mere unhappiness  
Of one who came to help thee, not to harm,  
Lancelot, and all as glad to find thee whole,  
As on the day when Arthur knighted him.'

Then Gareth, 'Thou—Lancelot!—thine the hand 1210  
That threw me? An some chance to mar the boast  
Thy brethren of thee make—which could not chance—  
Had sent thee down before a lesser spear,  
Shamed had I been, and sad—O Lancelot—thou!'

Wherent the maiden, petulant, 'Lancelot,  
Why came ye not, when call'd? and wherefore now  
Come ye, not call'd? I gloried in my knave,  
Who being still rebuked, would answer still  
Courteous as any knight—but now, if knight, 1220  
The marvel dies, and leaves me fool'd and trick'd,  
And only wondering wherefore play'd upon:  
And doubtful whether I and mine be scorn'd.  
Where should be truth if not in Arthur's hall,  
In Arthur's presence? Knight, knave, prince and fool,  
I hate thee and for ever.'

And Lancelot said,  
'Blessed be thou, Sir Gareth! knight art thou  
To the King's best wish. O damsel, be you wise  
To call him shamed, who is but overthrown?  
Thrown have I been, nor once, but many a time.  
Victor from vanquish'd issues at the lust, 1230  
And overthrower from being overthrown.  
With sword we have not striven; and thy good horse  
And thou are weary; yet not less I felt  
Thy manhood thro' that wearied lance of thine.  
Well hast thou done; for all the stream is freed,

And thou hast wreak'd his justice on his foes,  
 And when reviled, hast answer'd graciously,  
 And makest merry when overthrown. Prince, Knight,  
 Hail, Knight and Prince, and of our Table Round !'

And then when turning to Lynette he told 1240  
 The tale of Gareth, petulantly she said,  
 'Ay well—ay well—for worse than being fool'd  
 Of others, is to fool one's self. A cave,  
 Sir Lancelot, is hurl'd by, with meats and drinks  
 And forage for the horse, and flint for fire.  
 But all about it lies a honeysuckle.  
 Seek, till we find.' And when they sought and found,  
 Sir Gareth drank and ate, and all his life  
 Past into sleep; on whom the maiden gaz'd.  
 'Sound sleep be thine! sound cause to sleep hast thou.  
 Wake lusty! Seem I not as tender to him 1251  
 As any mother? Ay, but such a one  
 As all day long hath rated at her child,  
 And vext his day, but blesses him asleep—  
 Good lord, how sweetly smells the honeysuckle  
 In the hush'd night, as if the world were one  
 Of utter peace, and love, and gentleness!  
 O Lancelot, Lancelot!—and she clapt her hands—  
 'Full merry am I to find my goodly knave  
 Is knight and noble. See now, sworn have I, 1260  
 Else you black felon had not let me pass,  
 To bring thee back to do the battle with him.  
 Thus an thou goest, he will fight thee first;  
 Who doubts thee victor! so will my knight-knave  
 Miss the full flower of this accomplishment.'

Said Lancelot, 'Peradventure he, you name,  
 May know my shield. Let Gareth, an he will,  
 Change his for mine, and take my charger, fresh,  
 Not to be spurrd, loving the battle as well

62. *he, or she.* He would suggest that the character in his apologue who had been referred to by his mother under a male personification, "True love ... had risk'd himself," might possibly be female.

64. *had ventured—had the thing etc.* Tonnyson is fond of this concise form of conditional, *e.g.*

"O friend, had I been holpen half as well  
By this King Arthur as by thee to-day,  
Then beast and man had had their share of me."  
*Coming of Arthur, 160.*

"Had I chosen to wed,  
I had been wedded earlier." *Lancelot and Elaine.*

66. *the brand Excalibur:* "brand," which means properly a burning piece of wood, is used poetically in English (as *brandr* in Icelandic) for "sword," from its blade flashing like fire. The word is especially appropriate to Excalibur,—

"the blade so bright  
That men are blinded by it."

Excalibur is Arthur's sword, given him by the Lady of the Lake. See the description of it in the *Coming of Arthur*, 204 ff., *Passing of Arthur*, 220 ff., and in Malory, *Morte Darthur*, 1, 23. It had the property of cutting through steel or iron, and the scabbard preserved its wearer from being wounded in battle. Malory says that it gave light like thirty torches; and Tonnyson describes how, when cast away,

"The great brand  
Made lightnings in the splendour of the moon,  
And flashing round and round, and whirl'd in an arch,  
Shot like a streamer of the northern morn," etc.  
*Passing of Arthur, 304 ff.*

The name Excalibur is said in the romances to mean "Cut-steel"; it is also written "Caliburn." Mr. Rowe in his note to *The Coming of Arthur*, l. 204, writes, "The notion of enchanted armour is found in many old poets and romancers of various nations. In the *Mahabarat* the magic bow of Arjuna is described under the name *Gandiva*, and *Makta Phalaketu* in the *Kathâ Sarit Sâgara* (chap. 115) is presented by Siva with a sword named *Invincible*." He adds the names of some of the most celebrated swords of romance, *e.g.* Lancelot's sword called *Aroundlight*, Siegfried's *Balmung*, Charlemagne's *Joyeuse*, Orlando's *Durindana*, The Cid's *Colada*.

68. *fowl* is often, as here, collective, meaning "birds." So in the *Princesse*,—"To scare the fowl from fruit"; cp. *Shakspeare, Cymb.* 1, 4, 67:—"strange fowl light upon neighbouring ponds."

74. *like a log*: that is, like a log which has been laid upon the fire, and has almost burnt itself out, but smoulders still, burning with smoke but no flame. According to the romance *Lai* was killed in the second war against Arthur, by Pellinore, father of Lamorack and Percival, for which cause both Pellinore and Lamorack were treacherously killed by Gawain and his brothers (except Gareth), see *Morte Darthur*, 2, 10; 10, 58, and 11, 10.

76. *the Barons' war* is that which is described in the *Coming of Arthur*, ll. 63-133.

78. *His age hath slowly drooped etc.*, that is, "his life has drooped and his aged body now lies there," a rather bold expression.

79. *unburial*. He cannot be buried because he is not actually dead. He has indeed no more active life in him than the yet-warm corpse of one who is just dead, and yet we cannot bury him away out of sight and rid ourselves of the pain of seeing him thus.

80. *no more*, i.e. no more than a corpse, the words "and yet unburial" being parenthetical and closely belonging to the word "corpse."

82. *Albeit* refers to the thought of the speaker rather than to the actual expression: "I speak of their absence as a loss to me, although indeed their presence would not reconcile me to the loss of you."

84. *red berries charm the bird*. The argument is meant as a skilful appeal to Gareth's aspirations after manhood, representing the jousts and the wars as childish sports which please his youthful fancy, attracting him as red berries attract a bird, while the true diversion of a man is the chase, and his proper occupation is to be the head of a family: but the effect of the argument is spoiled by the evident fear with which she regards the sports which she affects to consider trifling and childish, and by a display of anxiety for the life and limb of her "innocent," which makes him feel all the more strongly that he is treated still like a child. The "red berries" are those which in the English winter supply food for the birds, as holly berries, hips and haws, mountain-ash berries, etc.

85. *jousts*, from the Old French *jouster*, "to tilt," Low Latin *juxtare*, "to come together," Latin, *juxta*, "close to" (*Skeat, Etym. Dict.*).

87. *an often chance etc.* "Often" is used in older English as an adjective meaning "many" or "frequent," especially in the phrase "often times." For the form of expression cp. *Geraint and Enid*, 330:—



"Your beauty is no beauty to him now :  
A common chance."

The argument here used by Bollicent is that which appeals most to herself, but it would be less likely than any other to persuade the high-spirited youth to whom it was addressed.

88. *tourney-falls* : "tourney" is the Old French *turnei*, from *turner*, "to turn about."

89. *Frights to my heart*, refers to "the brain-stunning shocks, and *tourney-falls*" mentioned in the preceding line, and is grammatically in apposition to those words.

90. *By these tall firs etc.* Unconsciously she is calling up before his mind the very scene in presence of which he had most strongly felt the impulse to be gone.

*burns*, "streams"; in older English *bourne*, akin to the German *brunnen*, "spring" (Skeat, *Etym. Dict.*). The word is used commonly in Scotland and in the north of England, *e.g.*

"We twa ha' paidlitt in the burn."

Therefore it is the more appropriate here.

91. *mightier day by day*, but mightier in mere brute strength, an ignoble might compared to that of which Arthur's knighthood sang at his coronation, "Blow, for our Sun is mightier day by day." At every step the unfortunate mother is destroying the effect of her own pleading, not least when in the succeeding lines she sets forth the pleasure of the chase and the comforts of married life as the best objects to be aimed at, and most of all when she gives as a final reason for staying, "ye are yet more boy than man."

92. *thee*, *i.e.* "for thee": the pronoun forms, "me," "thee," "us," "you," "thou" are originally datives as well as accusatives, while "him" was originally the dative only. Hence the common use of all these words as indirect object without preposition, not only in such expressions as "who lent me thee" (1055), "I will find thee a bride," but also in phrases like "woo is me," "well is thee," "tho' him were loth," etc.

93. *comfortable*, that is, one apt to support and strengthen: *cp.* Shakspeare, *Romeo and Jul.* 5, 3, 148, where Juliet waking exclaims, "O comfortable friar! where is my lord?" Low Latin *confortare*, "to strengthen."

94. *climbing life ... prone year*. The metaphor is from the course of the sun in the heaven; youth is the ascending and age the declining arc; "prone" means "inclined downwards," and is used in Latin of the heavenly bodies or the day moving towards their setting:

"Sed vides quanto trepidet tumultu  
Pronus Orion." Hor. *Od.* 3, 27, 17.

100. **For.** This use of "for" in introducing a story (in which Tennyson has apparently imitated the Greek use of γάρ) may be illustrated from *Coming of Arthur*, 184,

"Sir, for ye know that in King Arthur's time," etc.;

l. 358,

"But let me tell thee now another tale;  
For Bloys, our Merlin's master," etc.;

and *Passing of Arthur*, l. 6,

"For on their march to westward," etc.

See also below, l. 119.

101. **Ask'd for a bride.** Gareth takes up his mother's hint of a bride, and upon it hangs this apologue of Fame and Shame.

104. **But to be won by force:** i.e. "not to be won but by force"; "but" properly means "except only." Here, however, it is used as if it meant "only."

105. **good lack:** "lack" in older English from meaning "want" comes to have sometimes the meaning "failure," "fault," or "shame." Cp. Lyndesay, *Monarchie*, 3, 4514,

"That nohyll Emprour gart ly down  
Apon his wambe, with schame and lake":

"good" seems to be in this expression merely a strengthening expletive, as in such phrases as "good earnest," "good sooth," "good truth," e.g.

"Harbourage? truth, good truth, I know not, save,  
It may be at Earl Yniol's." *Marriage of Geraint*, 290.

107. **save,** i.e. "except," as in the line quoted just above: a "saving clause" is an exception.

110. **That evermore she longed to hide herself:** so in Spenser, *Fairy Queene*, 2, 7, 22,

"And Shame his ugly face did hide from living eye."

112. **Yea,** a qualification of the preceding line.

114. **tether'd,** from "tether," "a rope for fastening up": a Celtic word, from Gaelic *teadhair* (Skeat, *Etym. Dict.*). The proper use of the word in English is of animals tied up in a pasture: cp. Shakspeare, *Hamlet*, 1, 3, 125, "with a larger tether may he walk, Than may be given you."

116. **follow the Christ, the King.** Arthur is distinctively the Christian King, "The King will follow Christ, and we the King," sang the Knighthood at his coronation, "To break the heathen

and uphold the Christ" (*Guinevere*, 460) was part of the oath taken by his knights, whose battle-cry was "Christ and the King" (*Laurelot and Elaine*, 304). The King, in fact, as an ideal of human nature, is at times, as here, almost identified with "the Christ." "The Christ" is "the Anointed" (Greek  $\delta$  *Xριστός*), originally not a name but a title, corresponding to the Hebrew "Messiah." So in the Gospel we are told that "all men mused in their hearts of John [the Baptist], whether he were the Christ or not"; and the high priest said to Jesus, "I adjure thee by the living God, that thou tell us whether thou be the Christ, the Son of God."

117. **Live pure, speak true, right wrong:** the same which is expressed in the lines which follow that quoted above from *Guinevere* :—

"To ride abroad redressing human wrongs,  
To speak no slander, no, nor listen to it,  
To honour his own word as if his God's,  
To lead sweet lives in purest chastity."

118. **Sweet son, for there be many etc.** As if she had said, "Yet hear me again, for there be many," as Gareth had said, l. 90.

"Hear yet once more the story of the child,  
For, mother, there was once" etc.

Bellicent is again unfortunate in her argument, for by seeming to doubt of the right of Arthur she only rouses her son's indignation (see ll. 133-136), while at the same time, being after all a "loyal sister" to Arthur, she cannot avoid the admission that in her own heart she herself has always known him King; and her suggestions of ease in staying at home and risk in going are very ill-adapted to their purpose.

120. **Or will not deem him:** implying that their judgment was warped by wilfulness, and not a sincere conclusion.

121. **Albeit in mine own heart etc.** So Belivere says of Arthur's rebel knights, "Right well in heart they know thee for the King." For the doubts about Arthur's birth see the *Coming of Arthur*, 165-423, and especially with reference to this place, 338-357, where Bellicent tells of her relations with him when a child :—

"And those first times had golden hours for me,  
For then I surely thought he would be King."

122. **frequent, i.e.** "constantly in company"; so in Latin "*frequentiorem cum illis quam secum*," means "more often in company with them than with him." In general it means "constant" in doing something or being somewhere, so in *Shakesp. Winter's Tale*, 4, 2, 36, "[he] is less frequent to his princely exercises than formerly he hath appeared"; and in *Tonnyson's Deserted House* :—

"And no murmur at the door,  
So frequent on its hinge before."

124. no more than he, himself: that is, "no more than he doubted himself."

125. Of closest kin to me; that is, she was convinced that he was the son of her mother, Ygerne, but whether the son of Gorlois or of Uther would still remain a question. Bellicent implicitly rejects both the story of a miraculous origin and the opinion that he was born of another mother, e.g. of the wife of Anton (or Ector), an opinion based in part upon his unlikeness to Ygerne, see *Coming of Arthur*, 325-330.

128. till the cloud ... Hath lifted. We are reminded of King Leodogran's vision in the *Coming of Arthur* of the haze-hidden peak with its phantom King "now looming and now lost," till in a moment

"his dream was changod, the haze  
Descended, and the solid earth became  
As nothing, but the King stood out in heaven,  
Crown'd."

130. quickly, being stirred to impatience by the disloyal suggestion of doubt. "Not an hour," breaks from him impetuously, but is qualified at once by the feeling of dutiful regard for his mother, which is always strong within him.

131. So that, i.e. "provided that," "if"; a common use of "so" or "so that" in Tennyson: e.g. "so ye care to learn," *Coming of Arthur*, 183, and below, l. 146.

133. who swept the dust etc. "Do ye say that he is not proven King, who" etc. The reference is to Arthur's refusal of truage and tribute to the Romans:—

"Seeing that ye be grown too weak and old  
To drive the heathen from your Roman wall,  
No tribute will we pay": *Coming of Arthur*, 510 ff.

and his subsequent victories over them, as related in the romances.

135. the Idolaters are the Saxons, "Sessoins" or "Saracens" (i.e. infidels), as they are called in the romances. Arthur had overcome them in "twelve great battles," see *Lancelot and Elaine*, 283-316.

140. Will ye walk thro' fire? Taking up Gareth's parenthetical exclamation,

"I will walk thro' fire,  
Mother, to gain it,"

she proposes to him "the sooty yoke of kitchen-vassalage." This taking up of a casual expression and turning it to account is characteristic of Tennyson's dramatic style, cp. ll. 42, 784, 983.

147. **the quick**: "quick" properly means "living" ("the quick and the dead," "They went down quick into the pit," "Thou 'rt quick, But yet I'll bury thee"); cp. "quicken'd" in *l.* 181: hence "the quick" is "the living flesh" of the body, as opposed to hard skin, nails, etc., which are less sensitive. "I am struck to the quick" (Shaksp. *Temp.* 5, 1, 25) means "I am deeply moved"; "to prove to the quick" is to prove by a stroke which wounds deeply and in a sensitive part.

150. **for**, i.e. "in return for." He should receive no wages but his food for his service.

151. **scullions**: a "scullion" is properly a "dish-clout," from Old French *escouillon*, dimin. derived from Lat. *scopa* "a broom": then the name was transferred from the thing to the person who used it. It is said not to be allied to "scullery" in derivation, see Skeat, *Etym. Dict.*

**kitchen-knaves**: "knave" is originally "boy" (cp. Germ. *Knabe*), hence "servant." In the *Morte Darthur* "kitchen boy," "kitchen knave," and "kitchen page" are used as convertible terms in this story.

152. **across the bar**: that is, the bar between the kitchen and the banqueting-hall. The "kitchen-boys" would carry the dishes to this bar and then hand them to those who served at the tables.

154. **a twelvemonth and a day**. This extra day has a place in various rules and usages, as for instance in the wearing widow's weeds. It is due no doubt to the desire to make sure that the full time of a year, or whatever it may be, has been accomplished: cp. Shaksp. *Love's Labour's Lost*, 5, 2, 837:—

"a twelvemonth and a day

I mark no words that smooth-faced woocrs say."

155. **so**, explained by the clauses which follow, "that when her son" etc.

157. **villain**, "servile," originally from Low Latin *villanus*, "farm servant," "serf"; hence in French and in English the word came to mean "base," "bad," helped perhaps by confusion with "vile."

158. **princely-proud**. Tennyson is fond of these adjective compounds, forming them often with alliteration: so we have "royal-rich," "dowy-dark," "tenderest-touching," "friendly-warm," "dusty-dry," "human-amorous," cp. Spenser's "dread-ost-dangerous," *Faery Queene*, 4, 2, 32, and so in Shakespeare, "active-valiant," "valiant-young," "beauteous-evil," "kingly-poor."

150. To pass thereby, *sc.* to glory.

162. thrall is used here both as subs. and adj. "The thrall in person" means in fact "The thrall who in person is bound to service." The word is derived from a stem meaning "run," and properly means "one who runs" on messages.

166. Gareth awhile linger'd. The pause after the trochaic rhythm of "linger'd" produces upon our ear the effect of hesitating purpose.

170. wistful: originally a corruption of "wishful," meaning "eager" or "longing"; "wistful fear" is "anxious fear," longing that that may not happen which is feared.

172. his outward purpose, *i.e.* "his purpose to depart."

174. on to dawn, as if this were the goal after which it strove, as Gareth's soul after the dawn of his new day of manhood, *cp. In Mem.* 95, 53 ff. (where however the breeze which blows to dawn is less violent and loud):—

"And suck'd from out the distant gloom  
A breeze began to tremble o'er  
The large leaves of the sycamore,  
And fluctuate all the still perfume,  
And gathering freshlier overhead,  
Rock'd the full-foliaged elms, and swung  
The heavy-folded rose, and flung  
The lilies to and fro, and said  
'The dawn, the dawn,' and died away."

176. still, "continually."

180. Observe the irregular rhythm and liquid sounds.

182. Kindled into flowers: one of the picturesque metaphors which are most characteristic of Tennyson. For the idea *cp. Enone*, l. 94—

"And at their feet the crocus brake like fire."

The later season is in harmony with Gareth's development into manhood.

185. broaden'd: *cp. Guinevere*, 80 (where in her dreams the Queen sees her own shadow spreading over all the land):—

"When lo her own, that broadening from her feet,  
And blackening, swallow'd all the land."

Camelot is the place where Arthur chiefly holds his court. Caxton in his preface to Malory's *Morte Darthur* speaks of it as if it were in Wales, probably confusing it with Caerleon, but Malory himself identifies it with Winchester. There was, however, a Camelot or Camalat in Somersetshire, represented

now by the villages of East Camel and West Camel on the river Camel, which have the remains of an ancient town and fortress, and are said to be full of Arthurian traditions. It has been suggested that during the century which followed the capture of Sarum by the Saxons, Camelot became the capital of the South British Kingdom, and that "its strategical position was connected in fact as well as in romance with the Isle of Avalon, the Monastery of Glastonbury and the Nunery of Almesbury" (Strachey, Introduction to his edition of *Morte Darthur*, p. xvii.). The geography, however, of the Arthurian romances, which were developed for the most part abroad, is naturally very vague, and is not much elucidated by the endeavours of English translators, like Malory, to fix with precision the places mentioned. In Tennyson's *Idylls of Camelot* is a mystic city, the locality of which the poet does not attempt to fix, though in *Lancelot and Elaine* he seems to imply that it lay in the same direction from London as Astolat, and that Astolat was near the Thames below London. The chief descriptions of it are those which we have in this idyll and those which Percivale gives to the monk Ambrosius in the *Holy Grail*. It was on a hill, the "Royal mount" or "sacred mount" of Camelot, "which rose between the forest and the field," on one side the woods over which the king gazed when pacing on the level pavement in front of the hall, the same which in the *Last Tournament* were yellowing with autumn, and on the other the meadows in which the tourneys were held—

"the lists  
By Camelot in the meadow." *Lancelot and Elaine*.

The city was approached "over the long backs of the bushes down," and it is called repeatedly the "dim, rich city"; it is

"Camelot, a city of shadowy palaces  
And stately, rich in emblem and the work  
Of ancient kings who did their days in stone."

The centre of it was the great hall which Merlin had built for Arthur—

"For all the sacred mount of Camelot  
And all the dim rich city, roof by roof,  
Tower after tower, spire beyond spire,  
By grove, and garden-lawn, and rushing brook,  
Climbs to the mighty hall that Merlin built.

*Holy Grail*, 227-231.

With this compare the descriptions given in ll. 180-193 and 299-302 of this idyll. Then in describing the departure of the knights upon the quest, Percivale says—

"O brother, had you known our Camelot,  
Built by old kings, ago after age, so old

The King himself had fears that it would fall,  
 So strange, and rich, and dim; for where the roofs  
 Tottered toward each other in the sky,  
 Met foreheads all along the street of those  
 Who watch'd us pass; and lower, and where the long  
 Rich galleries, lady-laden, weighed the necks  
 Of dragons clinging to the crazy walls,  
 Thicker than drops from thunder, showers of flowers  
 Fell as we past; and men and boys astride  
 On wyvern, lion, dragon, griffin, swan,  
 At all the corners named us each by name."

*Holy Grail*, 339-351.

The approach of Gareth full of youth and enthusiasm to the city seen through the clouds of the "silver-misty morn," may be contrasted with that of Pelleas in his madness of disillusion:—

"when he saw  
 High up in heaven the hall that Merlin built  
 Blackening against the dead-green stripes of even,  
 'Black nest of rats,' he groaned, 'ye build too high.'"

*Pelleas and Ettarre*.

191. Prick'd: cp. *Holy Grail*, 424:—

"the spires  
 Prick'd with incredible pinnacles into heaven."

the great gate, the weirdly-sculptured "gate of Arthur's wars," of which we shall hear more afterwards.

193. Anon, the whole fair city. The rhythm is imitative, becoming more rapid, then slower again.

200. changeling out of Fairyland. It is a very widespread popular superstition that fairies are wont to steal human children from cradles and substitute elves or other children. Such creatures are called "changelings," a word which is used by Shakespeare of a substituted letter, "the changeling never known," *Hamlet*, 5, 3, 53, of a child left by the fairies, in *Winter's Tale*, 3, 3, 122, "It was told me I should be rich by the fairies. This is some changeling; open't;" and, in *Midsommer-Night's Dream*, of a child reared by the fairies upon the death of his mother. For the legends about the origin of Arthur reference should be made to the *Coming of Arthur*, 177-236 and 325-410: another is referred to in ll. 487-493 of this idyll. Most of them agree in saying that as a child he was received by Merlin, who provided for his bringing-up; but whether born of Ygerné and delivered immediately after birth to Merlin, or miraculously found on sea-shore or mountain, none knew.

202. glamour, i.e. "enchantment." The word is used in the same sense in the *Marriage of Geraint*, l. 742:—



“that maiden in the tale,  
Whom Gwydion made by glamour out of flowers.”

It is said by some to be a corruption of “gramarie,” which in older English means first “grammar,” and then “magic,” from the Old French *gramaire*, the idea being that learning and the magic were closely connected (Skeat, *Etym. Dict.*, *Appendix*). Scott uses the word “gramarye” repeatedly, e.g. *Lay of the Last Minstrel*, 3, 14:—

“frighten’d as a child might be,  
At the wild yell and visage strange,  
And the dark words of gramarye.”

It may be doubted however whether this can be the true etymology, in view of the passages in which the word seems to mean an illusion of the senses, especially of the sight; and some connect it with the Icelandic *glam*, meaning “vision” or “visionary.”

203. **there is no such city anywhere.** Gareth's companions say that the city is all a vision and no reality, because they cannot see it clearly and constantly: so, it is suggested, commonplace natures, not exalted by enthusiasm, are ready to deny the existence of ideal objects or the possibility of attaining them.

205. **enow** and “enough” come from Old English *genoh* or *genohy* (cp. Germ. *genug*), whence was derived “inoh” or “enough.”

207. **in the Arabian sea.** We are reminded of the Eastern tales which speak of spirits confined by some great magician, such as Solomon, and cast into the depths of the sea.

209. **there was no gate like it.** It is called in the *Holy Grail*, 358, “the gate of the three Queens,” and again “the gate of Arthur's wars”; in *Lancelot and Elaine* it is—

“the strange-stated gate,  
Where Arthur's wars were rendered mystically.”

210. **the keystone of an arch is that stone which is put in last at the centre, and against which both sides of the curve press.**

212. **The Lady of the Lake.** See the description of her in the *Coming of Arthur*, 282-293:—

“And near him stood the Lady of the Lake,  
Who knows a subtler magic than his own—  
Clothed in white samite, mystic, wonderful.  
She gave the King his huge cross-hilted sword,  
Whereby to drive the heathen out: a mist  
Of incense curl'd about her, and her face  
Wellnigh was hidden in the minster gloom;  
But there was heard among the holy hymns  
A voice as of the waters, for she dwells  
u

Down in a deep; calm, whatsoever storms  
 May shake the world, and when the surface rolls,  
 Hath power to walk the waters like our Lord."

Also in *Lancelot and Elaine* she is mentioned as

"the wondrous one

Who passes thro' the visions of the night,"

and who having caught the infant Lancelot from his mother's arms chanted to him "snatches of mysterious hymns." In the romances there are several water-fairies who are called "ladies of the lake," the most prominent being Nivieno (in Malory "Nimue"), Tennyson's Vivien, to whom is assigned the bringing-up of Lancelot and the conquest of Merlin. In Tennyson the Lady of the Lake is a far more exalted and mysterious personage than these, and seems to personify the spirit of religion. Her statue is distinguished by Christian emblems of various kinds, the cross, the water of baptism, the sword of the Spirit, the cross, and the fish.

all her dress wept from her sides. Her dress symbolises the outward forms of religion, which are subject to change like water flowing away, but she herself, with her great and goodly arms extended like the cross, stands ever firm and upholds all the cornice.

wept means here "flowed away in drops," like tears.

216. drops of water, apparently the water of baptism, symbolical of the cleansing power of religion.

217. a sword. The reference is probably to such sayings as that in the *Epistle to the Hebrews* (4, 12), "the word of God is quick and powerful and sharper than any two-edged sword, piercing even to the dividing asunder of soul and spirit," and in St. Paul's *Epistle to the Ephesians* (6, 17), "the sword of the Spirit, which is the word of God."

218. either, i.e. "each of the two"; cp. *Coming of Arthur*, 130, "each had warded either in the fight."

219. the sacred fish. The fish was an early symbol of Christianity, partly because of the significance attributed to the letters of the Greek word ΙΧΘΥΣ, which are the initial letters of the phrase 'Ιησους Χριστος Ουδης Υιου Σωτηρ, "Jesus Christ Son of God, Saviour," and partly perhaps because of the connexion of Christianity in its earliest times with fisher-folk. It was especially used at Rome in times of persecution, as a secret watchword among Christians.

221. Arthur's wars. Hence the gate is called in the *Hooy Grail* "the gate of Arthur's wars." The word "weird" (cp. "woirdly sculptured" in *Lancelot and Elaine*) means properly "fatal," i.e. having to do with fate or destiny, from the old

English *weird* "destiny" connected with Germ. *werden* "to become." In Scotland "the weird is dreed" means "the destiny is fulfilled." In Tennyson's *Ancient Sage* "that weird casket" is the casket which holds man's destiny. From the mysterious character of destiny is derived the ordinary modern meaning of the word, denoting that which is mysterious and somewhat awful. Here "weird" is nearly equivalent to "mystical," and this gate is referred to more than once as the place

"Where Arthur's wars are render'd mystically."

Arthur's wars were blazoned in less mysterious fashion upon the windows of the great hall, see *Holy Grail*, 248 ff.

222. co-twisted, "twisted together."

as if Time Were nothing. Here we have a foreshadowing of the victory which in this lull the soul of man is to gain over Time.

223. inveterately. The Latin word *inveteratus* (from *vetus* "old") is used especially of diseases or habits which have existed for a long time, and so have become fixed and established. Hence of things which are so grown together or so entangled, that it is very difficult to separate or disentangle them. Here "inveterately" means much the same as "inextricably."

225. three Queens. These are the same who were present at Arthur's coronation, *Coming of Arthur*, 275-278,

"three fair queens,

Who stood in silence near his throne, the friends  
Of Arthur, gazing on him, tall, with bright  
Sweet faces, who will help him at his need."

They appear in the *Passing of Arthur*, where they come in a dusky barge to bear him away, 361 ff. Tennyson leaves the persons of these three queens, as well as that of the Lady of the Lake, enveloped in mystery; they are perhaps symbolical of the Theological Virtues, Faith, Hope and Charity. Malory tells us that "one was king Arthur's sister, queen Morgan le Fay; the other was the queen of Northgalis; the third was the queen of the Waste Lands." *Morte Darthur*, 21, 6.

226. should help, i.e. of whom it had been said "they shall help him at his need," cp. *Coming of Arthur*, l. 278, to which this passage is a reference, for Garath, whose impressions are here related, may be supposed to have been familiar with his mother's account of Arthur's coronation, and to recognize here "those three Queens" which she then saw.

220. dragon-boughts. The word "bought" or "bout" means "bend" or "turn," connected with "bow." Germ. *brugen* (Skent. *Etym. Dict.*). Tennyson no doubt had in his mind the passages of Spenser where it occurs, e.g. *Faery Queens*, 1, 1, 15,

"Her huge long taile her den all overspred,  
Yet was in knots and many boughes upwound,"

and 1, 11, 11,

"His huge long tayle wound up in hundred foldes,  
Does overspred his long bras-scaly back,  
Whose wreathed boughs when over he unfolds,

It sweepeth all the land behind him furre."

In both which places it is used, as here, of the folds of a dragon's tail.

**olvisk emblemings:** "olvisk" (from "elf") denotes something mysterious and grotesque, as well as fairy-like: "emblem," from the Greek *εμβλημα*, which means inlaid work, especially raised ornament on vessels, etc., comes in English to mean symbolical ornament, or symbol.

230. **seethe**, properly "boil," hence of movement like that of water boiling, *e.g.*

"Roll'd to starboard, roll'd to larboard, when the surge was  
seething free." *Lotos-Enters*, 151.

234. **Out of the city** etc. The rhythm of these two lines, as well as the structure of the sentences, expresses the suddenness of the sound which startles them.

230. **leaving share in furrow:** "leaving the plough-share lying idle in the furrow." "Share" is from the stem of "shear," meaning "cut," and is that part of the plough which cuts the soil.

241. (**Your city moved so weirdly in the mist**). This kind of parenthesis, by which the sentence is interrupted in order to throw in an explanation, and then resumed as if there had been no break, is characteristic of Tennyson, *e.g.*,

" Phillip stayed  
(His father lying sick and needing him)  
An hour behind." *Enoch Arden*, 64.

Again in the same poem,

" Phillip's true heart, which hunger'd for her peace  
(Since Enoch left he had not look'd upon her)  
Sinote him,"

and in the *Princess*, 5, 120,

" now she lightens scorn  
At him that mars her plan, but then would hate  
(And every voice she talk'd with ratify it,  
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"now she lightens scorn  
 At him that mars her plan, but then would hate  
 (And every voice she talk'd with ratify it,  
 And every face she look'd on justify it)  
 The general foe."

248. *Seer*: properly "one who sees," hence of one who sees that which is hidden from common men, e.g. men's thoughts or future events. In the English translation of the Bible it is used to translate two Hebrew words which have a similar origin, and is especially used of Samuel, e.g. *1 Samuel*, 9, 9.

playing on him: i.e. "making sport of him": op. *Guinevere*, 308,

"Lo! they have set her on,  
Our simple-seeming Abbess and her nuns,  
To play upon me,"

and *Lancelot and Elaine*, 208, "Surely I but played on Torre." The metaphor is from a musical instrument, as in *Shakespeare*, *Hamlet*, 3, 2, 380:—"You would play upon me; you would seem to know my stops: ... you would sound me from my lowest note to the top of my compass: and there is much music, excellent voice in this little organ; yet cannot you make it speak."

249. *I have seen the good ship* etc. Ho refers to such illusions of the senses as the mirage of the desert and of the sea, when owing to certain conditions of the atmosphere an image of a distant object may often be seen inverted in the air.

253. *Take thou the truth as thou hast told it me*. This is an ironical reference to the untruth told by Gareth in the lines above, "We be tillers of the soil," etc.; see l. 283, "I mock thee not but as thou mockest me." Ho means, "The doubts of which you speak are but such as might proceed from the common illusions of the senses, and Faith should easily overcome them; but if a fantastic account is to be given of those things, such as you have given of yourselves, then believe, if you will, that a Fairy King and Fairy Queens built the city and that it is enchanted; for so the ideals of youth clothe themselves in enchanted forms of poetry and music." So in the *Ancient Sayer* it is said of Faith,

"She finds the fountain where they wail'd 'Mirage,'"

256. *a sacred mountain-cleft toward the sunrise*. Mr. Elsie says this is Parnassus, the mountain of Apollo and the Muses, with its top cloven into two peaks, and continues: "The fairy King and fairy Queens who come from a sacred mountain cleft towards the sunrise, to build the city, are the old mythologies whose birthplace was in the East, the land of the rising sun. From them, besides the religions of the ancient world, are derived poetry, architecture, sculpture; all those elevating and refining arts and sciences which were called into existence mainly and primarily as the expression and embodiment of religious feeling. These ... constitute the city in which the soul dwells" (*Studies in the Idylls*, p. 24). This is perhaps to attribute too much serious meaning to the words of the Seer, who after all is mocking, though there may be some earnest in his jest.

258. **built it to the music of their harps.** So, according to Greek legend, the walls of Troy and Thebes rose to the sound of music, cp. *Æneid*, 30,

“as yonder walls

Rose slowly to a music slowly breathed,

and *Tircanis*, 90,

“the song-built towers and gates” (of Thebes).

260. **there is nothing in it as it seems Saving the King.** All other things but the King belong to that ever-changing world of sense-perception which produces in us illusion; they are not as they seem, just as “thou art not who thou seemest.” The meaning is that the ideal alone remains true and unchangeable amid the changing and perishing of material things. The King represents the ideal towards which Gareth is striving, the Sun of Glory up to which he is endeavouring to soar.

261. **some there be etc.** These are those who refuse to see that which is ideal, and hold only to the objects of their sense-perception.

263. **So thou pass :** see note on l. 131 : “pass” is of course subjunctive : cp. “So thou dread to swear,” just below.

265. **thrall, “slave,”** from a stem meaning “run,” lit. “runner,” i.e. one who runs on messages (Skeat, *Etym. Dict.*).

266. **will bind thee by such vows etc.** Those who aim at the highest ideal must strive after a standard of perfection which is impossible indeed to be attained, but must be aimed at if men are to rise above the level of “the cattle of the field.”

267. **the which :** a more definite form of the relative, like *lequel* in French and *il quale* in Italian; but in English though we may say “the which,” we cannot say “the who.”

271. **like enow,** “likely enough.” Cp. Shake. *Much Ado*, 2, 3, 107 :—

“*D. Pedro.* May be she doth but counterfeit.

*Claud.* Faith, like enough !”

“Like” in this sense is far more common than “likely” in Shakespeare and older English.

272. **They are building still,** that is, the enchantment is working, to which ye will become thralls if ye pass the gate.

273. **therefore never built at all.** In one sense it is an unreal shadow, because it eludes the sense-perception, but in another sense it is for this very cause eternal, because the ideal, built up of soul-harmonies, is set as an unchangeable object of aspiration.

275. **reverence thine own beard,** “do not dishonour your reverend years by lying.”



276. **utter truth**: "perfect truth," so "utter courtesy" in the *Marriage of Geraint*, 381: "utter (or outer) darkness" is a common expression, e.g. "the son of utter darkness," Shakspeare *1 Henry IV.* 3, 3, 42: it is the comparative of "out" (superl. "utmost"), meaning that which goes beyond and outside other things of the same kind.

280. **the Riddling of the Bards**. "Bard" is a Celtic word meaning "poet"; and it was the name given by the Gauls and Britons to their minstrels, who formed hereditary orders, and laid claim to prophetic gifts. Merlin himself was a bard, and Tennyson puts a specimen of bardic utterance in his mouth in the *Coming of Arthur*, 400 ff.,

"He laugh'd as in his wont, and answer'd me  
In riddling triplets of old time."

Prophetic responses have usually something ambiguous about them, and the utterances of the bards were probably no exception. The next two lines seem to be intended as an example of the art of stringing words together without any real meaning, though some seem to have a kind of connexion with the circumstances of the moment. "Confusion" and "illusion" of the senses has in this instance gone together with "elusion" and "evasion" as regards the true character of the persons. Note the distinction between "illusion" and "elusion," the one being an actual deception as experienced, and the other an attempt to deceive others or to avoid discovery of the truth by them.

283. **but, "except."** The word is originally an adverb meaning "outside," cp. "about," which also means "outside" (*Skeat, Etym. Dict.*).

284. **thou art not who Thou seemest, i.e.** "thou art not the person that thou seemest to be," an elliptical use of the relative.

285. **I know thee who thou art.** Cp. *Gospel of St. Luke*, 4, 34, "I know thee who thou art; the Holy One of God."

287. **brook, "endure"**: the original meaning is "use" or "enjoy," cp. Germ. *brauchen*. In Shakspeare *Richard II.* 3, 2, 2, it seems to have something of the original meaning:—

"How brooks your grace the air,  
After your late tossing on the breaking seas?"

The transition of meaning may be illustrated by such passages as this:—

"No could she brooke no meat but brothes alone."  
Sackville, *Mirroure for Magistrates*, 40.

288. **Unmockingly**, having changed his tone to a serious one in the last sentence.

291. **white lie.** As a malicious and slanderous untruth is black ("A lie that is half a truth is ever the blackest of lies"), so in common speech a white lie is one which is not intended to do harm to anyone, and is justified by a good motive. Here the popular expression is made picturesque by the image of the little ghost sitting upon the threshold of their enterprise and almost scaring them away.

293. **Let love be blamed for it; i.e.** the mother's love which endeavoured by exacting this condition to detain him.

294. **good cheer:** "cheer" originally means "face" or "mien," derived apparently through Low Latin from the Greek *κάρα*, "head" (Skeat, *Etym. Dict.*); cp. Ital. *cera*, "complexion." For its use in older English, cp. Chaucer, *Knights Tale*, 55,—

"When sche hadde swowned with a dedly chere."

Surrey, *Transl. of Æneid*, 2, 345,—

"With ruffull chere I sawe where Hector stood,"

Spenser, *Faery Queene*, 1, 2, 27,—

"With chaunge of cheare the seeming simple maid  
Let fal her eycn, as shamefast, to the earth,"

and Shakspeare, *1 Henry VI.* 1, 2, 48,—

"Methinks your looks are sad, your cheer appalled."

So Tennyson says in the *Poet's Mind*, 15,—

"The flowers would faint at your cruel cheer."

From such expressions as "to be of good cheer," or "to give good cheer" come the meanings of the verb "to cheer" and of the adjective "cheerful."

296. **Camelot, a city of shadowy palaces.** The verso goes thus,

"Cámelot, | a city | of shádlowý pállac'is."

The palaces overshadow the narrow streets, and are ancient and richly decorated piles with varying lights and shades.

297. **emblem,** see note on l. 229.

298. **did their days in stone,** i.e., recorded the history of their days in sculptured ornament.

299. **Merlin.** The most famous wizard of mediæval romance. So far as the name represents any actual person, he was the Welsh bard Merddin, at the court of the king "Aurelius Emrys" who is mentioned in l. 367. Merlin himself is also called Ambrose or Emrys. In the cycle of Arthurian romance he plays almost the leading part, directing events by his prophecies and stepping in to solve difficulties by his magic powers. In Tennyson he is

"the most famous man of all those times,  
Merlin, who knew the range of all their arts,

Had built the King his havens, ships, and halls,  
Was also Bard, and knew the starry heavens;  
The people called him Wizard."

*Merlin and Vivien*, 164.

He received Arthur as an infant, and produced him before the people to be their king; he prophesied that Arthur should not die but "pass, again to come." "Mago" (for "magician") is a name applied to both Merlin and his master Bley in the *Coming of Arthur*. It is originally from the name of the priestly tribe or caste among the Persians (or Medes). It passed through Greek into Latin because of its use in the *New Testament* to designate the "Wise men from the East" who followed the leading of the star.

301. *tip* with lessening peak etc., cp. *Holy Grail*, 227 ff.,

"For all the sacred mount of Camelot,  
And all the dim rich city, roof by roof,  
Tower after tower, and spire beyond spire,  
By grove, and garden-lawn, and rushing brook,  
Climbs to the mighty hall that Merlin built."

302. *spire* as a verb means to go up in spires, i.e. "the lessening peaks and pinnacles" which have been spoken of.

303. *Clash'd*. Observe the effect of this monosyllable at the beginning of the line, with a pause after it; cp. *Lancelot and Elaine*, 456:—

"Meet in the midst and there so furiously  
Shock, that a man far-off might well perceive

The hard earth shake and a low thunder of arms."

306. *bower*, in older English means "chamber," from *buan*, "to dwell" (Skeat, *Elym. Dict.*), cp. Chaucer, *Nonne Pretes Tale*, 12,—

"Full sooty was hire bour and oke her hall";

and this meaning it preserves in modern poetry, as often in Scott and Tennyson, e.g. *Godiva*, 42,—

"Then fled she to her inmost bower."

*casement* is the frame which encloses the window, short for "encasement," from Old French *encuiser* (Skeat, *Elym. Dict.*).

307. *wholesome stars of love*. The metaphor is apparently of the lode-star; so Enid's lover (*Geraint and Enid*) addresses her as

"the pilot star of my lone life,"

cp. Shaksp. *Mids.-Night's Dream*, 1, 1, 182,—

"O happy fair!  
our eyes are lode-stars,"

and Sholley, *Revolt of Islam*, 2, 21,—

"whose eyes  
Were look-stars of delight, which drew me home."

310-325. With this passage compare the lines in the *Last Tournament*, 657 ff., where Tristram describes his first impressions of Arthur :—

"When first  
I rode from our rough Lyonesse, and beheld  
That victor of the Pagan throned in hall—  
His hair, a sun that ray'd from off a brow  
Like hillsnow high in heaven," etc.,

and how he and all the rest thought him more than man, and were uplifted by their worship of him to do great deeds :—

"for every knight  
Believed himself a greater than himself,  
And every follower eyed him as a God ;  
Till he, being lifted up beyond himself,  
Did mightier deeds than otherwise he had done."

314. **doom**, "judgment," connected originally with "do" in the sense of "put" or "set," and meaning literally a thing set or established (*Skeat, Eym. Dict.*). Hence "doom" in the sense of "condemn," as in l. 317.

315. **hammering in his ears**, from fear that the King would condemn his dissimulation. Lancelot had the same fear of being convicted by Arthur of untruth, see *Lancelot and Elaine*, 141 :—

"And with what face after my pretext made,  
Shall I appear, O Queen, at Camelot, I  
Before a King who honours his own word,  
As if it were his God's?"

318. **all in fear** etc., i.e. in fear of recognition by his brothers.

321. **ranged**, "stood in order," cp. *Enone*, 70,

"When all the full-faced presence of the Gods  
Ranged in the halls of Pelous."

More usually the meaning of "range" is "set in order," ("Not less the bee would range her cells," *Tro l'oices*), French *ranger*, originally from the German *ring*, "circle," hence "row" or "rank." The common use in the sense of "wander abroad" seems to be derived from the idea of movement in rank or order. (*Skeat, Eym. Dict.*)

325. **to gain**, i.e. "to be gained." In English both the active and the passive form of gerundive are in use with little or no difference of sense: we may say "there is much to read" or "there is much to be read," "this remains to do," or "this remains to be done."

327. **boon** means (1) "prayer," as,  
 "My boon I make it that you know me not."

Shakespeare, *K. Lear*, 4, 7, 10.

(2) That which is granted in answer to prayer, or even a gift unsolicited, as in *Lancelot and Elaine*, 71:—

"To snare her royal fancy with a boon  
 Worth half her realm."

Perhaps we have here to do with two words of different origin, the first being the English word which appears as "bone" in Chaucer and "benc" in Wordsworth, and the second coming through French from the Latin *bonum*. (Skeat, *Etym. Dict.*)

**Uther**, called Pendragon, i.e. "dragon's head," from the dragon which he adopted as his ensign, succeeded his brother Aurelius Ambrosius, King of the Britons, and gained victories over the Saxons. See *Coming of Arthur*, 5-19 and 184-224.

330. **Yet, for the field** etc. This use of "for" as equivalent to "because" is common in Tennyson, cp. l. 387. So in Spenser, *Fairy Queen*, 2, 3, 5:—

"But, for in Court gay portance he perceived,  
 And gallant show to be in greatest gree,  
 Eftsoones to Court he cast t' advance his first degree."

333. **Whether would ye?** "which of the two do ye desire": for the use of "whether," cp. "Whether of them twain did the will of his father?" Engl. Bible, *Matt.* 21, 31.

334. **Nay**, deprecating the King's expected anger at being asked to restore the land. She does not venture to ask it in direct terms.

337. **thrice the gold**, i.e. thrice the sum offered at first by Uther, as interest on the money not paid or rent for the land for all those years. "According to the years" must mean simply "in consideration of the number of the years he held it," for the sum to be paid is fixed by what has just been said and not left dependent on the length of the time.

338. **no boon**, i.e. "no gift," see note on l. 327.

339. **so thy say be proven true**, cp. l. 131.

340. **Accursed, who**, i.e. "accursed be the man who."

341. **shape himself a right**: such a right as that suggested by King Henry IV. in Shakespeare to his son:

"To thee it shall descend with better quiet,  
 Better opinion, better confirmation;  
 For all the soil of the achievement goes  
 With me into the earth." *2 Henry IV.* 4, 5, 188 ff.

345. **the Barons' war**, cp. l. 76.

348. I held with these : i.e. "I took part with these."

351. seized of, i.e. "possessed of." The Old French *seisir* meant to "put in possession of" or "take possession of" (originally derived from the stem of "set" or "sit"). Hence the English law term *seisin*, "possession," and to "stand seized" of a thing, meaning to "be in possession of it" (Skeat, *Elym. Dict.*): cp. Shakspeare, *Hamlet*, 1, 1, 88,—

"all those his lands  
Which he stood seized of."

355. wreak me, "avenge me," cp. Germ. *rächen*. In modern English the word is hardly used except in phrases such as "to wreak one's rage" on a person, that is to allow one's anger to have free course, cp. l. 1230, "thou hast wreak'd his justice on his foes." In older English it is used generally as here with a personal object, as in Chaucer, e.g. "false coward wreak thy wyf": but also sometimes "to wreak a wrong," meaning to take vengeance for it. In this idyll it occurs again l. 800, "had wreak'd themselves on me," as well as in the line quoted above.

357. I. For the emphatic repetition, cp. l. 30.

350. Sir Kay. Kay, or Keux (as he is called in the French romances), was son of that Auctor or Ector (called Anton by Tennyson), who was charged by Merlin with the bringing-up of Arthur. Kay therefore was brought up as Arthur's brother, and on the request of his father he was made by Arthur sénéchal of all his lands. "Artus fit Keux son sénéchal par tel convenant, que tant qu'il vivroit il seroit maître gonfanonier du royaume de Logres" (*Rom. de Merlin*, ch. 100). He appears however generally as steward of Arthur's household, "master of the meats and drinks," and so he is represented in this idyll. He showed prowess in the early wars and became a knight of the Round Table. His temper was proverbially bad, and his manners discourteous. In the *Roman de la Rose*, for example, he is given as an example of discourtesy, as Gawain of the opposite,

"En Keux le sénéchal te miro  
Qui jadis par son mokéis  
Fu mal renommés et haüs,  
Tant cum Gauvains il bien apris  
Par sa courtöisie ot le pris,  
Autretant ot de bläme Keux,  
Por ce qu'il fu fel et cruöus,  
Ramponnières ot mal-parliers,  
Desus tous autres chevaliers." 2100-2108.

His father apologises for his bad disposition by reminding Arthur that he was sent away from his mother in infancy and

given to a nurse, in order that the attention of his mother might be bestowed upon Arthur. "Si Koux est félon et dénature, souffrez-en unq petit, car pour vous nourrir il est tout dénature." *Rom. de Merlin*, ch. 95. Instances of his ill-temper occur in connection with Percivale (in the *Roman de Lancelot*), and "La Cote male Taille," *Morte Darthur*, 9, 1. His appearance and ways are described later in this idyll, see ll. 443 ff. and 778.

359. *seneschal* means "steward," derived through French from the Old German *siniscalc*, meaning properly the oldest of the slaves or servants, cp. *maréchal* (mareschal) from the Germ. *marck-schal*, lit. "horse-servant." (Brachet, *French Etym. Dict.*)

360. *nene*, i.e. "no boon."

362. *gyve*, "fetter," a Celtic word.

366. *had*, i.e. "would have," cp. l. 64.

367. *Aurelius Emrys* was the brother of Uther, and reigned before him. In Latin he is called Ambrosius, and he is said to have been a son of Constantine the Armorican and his wife, "a lady descended from a noble Roman family" (Geoffrey of Monmouth, 6, 5).

370. *Return upon me*. He feels that it is in his blood, and that it is only restrained by deliberate resolve.

371. *lay him low*, i.e. let him be brought to the ground and laid in bonds as a prisoner.

373. *the justice of the King*: that is, the even justice which the King administers for the whole realm, as opposed to the oppressions of the petty princes and barons, who profess nevertheless to administer justice to their dependents. It was to extend this "justice of the King" over the whole realm that Arthur had striven, as in history did kings like Henry II. of England and Louis XI. of France.

374. *be he*, "if he be."

376. *Mark*. In the *Morte Darthur* he is called "a king of Cornwall," and represented as cowardly, mean and treacherous. He was uncle of Tristram and husband of Isolt of Ireland ("La beale Isold"). He plotted constantly against Tristram, who was twice his successful rival in love, and finally killed him while harping before Isolt; and he also murdered his own brother, being jealous of his popularity.

377. *savour*. The metaphor is probably taken from the sense of smell, as in Shakespeare, *Winter's Tale*, 1, 2, 420:—

"Turn then my freshest reputation to  
A savour that may strike the dullest nostril."

380. **charlock** is the wild mustard plant, which grows as a weed in cornfields, but is also sometimes cultivated for itself. It has pale yellow flowers.

**the sudden sun**, is the sun coming out suddenly from between the clouds and shining upon the field wet and glittering with the rain. The simile is one of those which seem to describe exactly a scene which the poet has seen, and which is before his mind in all its details. This kind of individuality in the scenes presented is characteristic of Tennyson; cp. the similes from *Gerant and Enid* and *The Last Tournament*, quoted in the note on l. 1392 of this idyll.

383. **Delivering that**, "delivering the message that," **vassal king**, i.e. "dependent king," coming through French from Low Latin *vassellus*, but originally from Celtic *grac*, "servant." (Skeat, *Ety. Dict.*) It was the regular word for a feudal dependant.

385. **of his grace**, "by his favour"; Lat. *gratia*; cp. Shakspeare, *Henry V.* 4, 7, 171,—"I would fain see it once, an please God of his grace that I might see."

386. **cousin**. Tristram was in fact his nephew, son of his sister, but "cousin" is loosely used in older English for all such relations; so Bors, who was nephew to Lancelot, is called "our Lancelot's cousin" in the *Holy Grail*.

387. **And, for himself was etc.**, cp. l. 330.

388. **liege-lord** is here equivalent to "suzerain," the co-relative of "vassal." The Old French *liege*, from Germ. *ledig*, meant originally "free"; a liege-lord was a lord of a free band, and his lieges were free men, serving him and free from all other service. From this last application of the term "liege" came to mean "subject"; but here we have the more proper use of the word. (Skeat *Ety. Dict.*)

391. **fidelity**, "fidelity," but especially of that which is due from vassals to their liege-lord.

392. **cried to rend**, "cried commanding his servants to rend." Compare this incident with that in the *Princess*, l. 60:—

"He started on his feet,  
Tore the King's letter, snow'd it down, and rent  
The wonder of the loom thro' warp and woof  
From skirt to skirt."

397. **A stately pile**: the verb is kept back by the parenthesis till l. 400. The thing spoken of is a massive projection enclosing the chimney, such as one sees sometimes in college halls of the 15th century.

398. **blazoned**, i.e. with arms painted upon them. In Old French *blason* means "shield," then a coat of arms painted on a



shield; and so in Old English "blazon" means "shield," and "to blazon" is to describe a shield (Skeat, *Etym. Dict.*). It is said to come from the German *blasen*, "to blow the trumpet," to proclaim a victory, but if so, how comes it that the meaning "shield" is the older one both in French and English? In Tennyson to blazon is to colour or represent in colours, several times used of stained glass windows, e.g. *The Druid*, 58,

"The giant windows' blazoned fires";

cp. *In Mem.* 87, 8, and *Holy Grail*, 218.

398. **blank**, "white," a term of heraldry for a shield which bears no arms: the original sense is referred to in the expression "blank as death," l. 400.

399. **stony**, "made of stone"; cp. *Princess, Prologue*, 102:—  
"had wound

A scarf of orange round the stony helm."

401. **a knight was named**, i.e. "there was written the name of a knight."

411. **reave**, properly "strip," cp. Germ. *rauben*.

415. **were any**, "if any were."

419. **churl**, from Anglo-Saxon *ceorl*, "man," hence a common man as opposed to a noble. The meaning is that Mark would disgrace any station in which he was placed.

421. **hold him**, "keep him back."

422. **lap him up in cloths of lead**: referring to the use of lead for collars; cp. *Passionate Pilgrim*, xxi. l. 300,—

"All thy friends are lapp'd in lead."

"Lap" is a collateral form of "wrap."

423. **craven**, "coward": from Old French *cravandé*, "oppressed," "broken," coming from the stem of the Latin *crepare*, "to crack" (Skeat, *Etym. Dict.*).

424. **wayside ambushings**, such as Mark was in the habit of laying for the objects of his enmity. "Ambushing," from Old French *embuscher*, Low Latin *imboscare*, fr. *boscus*, "a thicket."

425. **No fault of thine**: addressing the messenger, who is to be hospitably entertained.

427. **Accursed, who**: cp. l. 340.

429. **noise**, i.e. "report," as we have it in such expressions as "it was noised abroad"; cp. l. 500.

430. **would ride away**, to do the will of the king, and amend that which was wrong.

431. Here we reach the point where Tennyson's story begins to follow that of Malory, in the 7th book of the *Morte Darthur*; see Introduction.

431. **leaning**, as if he were "weak and hungerworn." Nothing is said in Malory of the reason why he leant on the shoulders of the two others, who were "two men well beseen and richly," and before he speaks he draws himself up straight.

434. **ashamed**, because of the deception which he was practising. His untruth is a faltering one, for he makes no direct statement:—

"See ye not how weak and hungerworn  
I seem—leaning on these?"

442. **thine**, *i.e.* "thy master."

444. **Wan-sallow**: both words mean "pale": "wan" is originally "colourless," especially "dark," but in modern English only "pale" (Skeat, *Etym. Dict.*). The simile refers to the leaves of a plant which is sickly because its root-system is drawn away by parasitic lichen.

445. **lichen** is a minute kind of fungus-like vegetation which grows in barren places, on stones, and on the bark of trees.

**Lo ye now!** "Lo" and "look" have been confused together, though the words are not really connected; hence "lo you" is equivalent to "look you."

446. **This fellow hath broken etc.** In Malory it is, "upon pain of my life he was fostered up in some abbey, and, howsoever it was, they failed meat and drink, and so hither he is come for his sustenance." In a note on the *Vision of Piers Plowman*, Prologue, 51, where the author characterises hermits as "Grete lobyas and longe that loth were to swynke," Mr. Skeat quotes, "Ther gooth a comen proverbe: That he which hath ones ben in an abbey, wyll ever more after be slouthfull; for the which cause they ben called of many men *Abbey loutas* or *lubbars*."

447. **God wot**, *i.e.* "God knows." The verb in old English is "witon," with present tense I wot, thou wost, he wot. This form of the third person survived in the phrase "God wot," as in Shaksp. *Rich. III.* 2, 3, 18, "No, no, good friends, God wot."

**brewis**, "broth," from "brew," meaning "boil." The word is in Malory.

448. **However... chance**, is the equivalent of Malory's phrase "howsoever it was," quoted above.

449. **crop** means properly the claw of a bird, here used metaphorically to enforce the comparison. A pigeon crams its crop till it forms a projecting lump.

450. In the *Morte Darthur* it is, "he shall be as fat by the twelve months' end as a pork hog."

451. **Lancelot** is the most brilliant and truly courteous of all the knights. He rather than Arthur is the hero of most of the romances of the Round Table, and Malory's *Morte Darthur* is

drawn more from the *Roman de Lancelot* than from any other source. In this is contained the Quest of the Sangrail, and Lancelot, as the father of Galahad, had a special connection with the achievement of it, though he might not achieve it himself. For Tennyson's representation of Lancelot reference should be made to the idyll of *Lancelot and Elaine*, especially ll. 73-522.

452. **slouth-hound** means hound which follows the "slot" or "slouth" (i.e. "track" of a deer).

**gray**, i.e. "greyhound."

454. **Broad brows** etc., describing him much as the horse is described in Shakspeare's *Venus and Adonis*, 200, "Broad breast, full eye, small head and nostril wide," etc., so as to appeal to Kay's knowledge of the points of a dog or a horse.

**flout**, "flouting": a Tennysonian variation from the common form.

**fine**, which is the keynote of this description, being thrice repeated, means the opposite of "coarse": the word is taken up and commented upon by Kay, with sarcastic reference to Lancelot's fine manners.

455. **hands large, fair and fine**. In the *Morte Darthur* he is described as "large and long and broad in the shoulders, and well visaged, and the fairest and largest handed that ever man new."

456. **Some ... mystery**: Lancelot guesses that under this there lies concealed the romance of some nobly-born youth, compelled to adopt the disguise of a servant.

457. **or from sheep cot** etc. Lancelot means to say "whether he be noble by birth or not, he is noble by nature."

459. **shame thy judging**, i.e. by proving to be something more than he seems, and so shaming those who treated him ill because they thought him of mean birth.

461. **poison the King's dish**. The senechal means, "Unless it be a mystery which will make him dangerous in the kitchen, it matters little to us."

463. "I dare undertake he is a villain born, and never will make man, for and he had come of gentlemen, he would have asked of you horse and armour, but such as he is, so he asketh." *Morte Darthur*, 7, 1.

465. **Sir Fair-hands**. In the *Morte Darthur* Kay says, "Since he hath no name, I shall give him a name that shall be Beaumains, that is Fair-hands"; and by that name he is called afterwards.

469. **sooty yoke**: the service of the kitchen in days when kitchens had no chimneys must have been certainly a sooty one.

470. "So Beaumains went to the hall-door and set him down

among boys and lads, and there he eat sadly," *Morte Darthur*, 7, 2.

472. Lancelot was ever gentle and courteous.

474. The rhythm of the line is expressive: "hustlo" means originally "shake," so "push about": "to harry" is "to lay waste" as with an army (cp. Germ. *heer*), hence to "annoy," or "disturb."

476. breach, "spit," French *broche*, Low Latin *brocca*, "a pointed stick." It is originally the same word as "brooch." (Skeat, *Etym. Dict.*)

477. grosser, "coarser," i.e. "less refined."

478. wrought: from the same stem as "worked": Anglo-Saxon *worcian*, past tense, *worhte*.

480. graced the lowliest act: cp. *Gardener's Daughter*, 174:—  
"the glance

That graced the giving."

483. Cp. *Coming of Arthur*, 130,

"For each had warded either in the fight."

486. Arthur in *Balin and Balan*, 36, calls himself one who is rather proven in the wars than in the jousts, and Lancelot in *Lancelot and Elaine*, 311, says of him that he cares little

"For triumph in our mimic wars, the jousts—  
For if his own knight cast him down, he laughs  
Saying, his knights are better men than he"—

but that on the battlefield the fire of God fills him, and  
"there lives No greater leader."

489. tarns, "mountain pools."

490. Caer-Eryri appears to be Snowdon.

491. the Prophet, i.e. Merlin; cp. *Coming of Arthur*, 418-421, and *Passing of Arthur*, 191.

492. the Isle Avilion, called in the *Passing of Arthur*, 427, "the island-valley of Avilion," and in the *Morte Darthur* and elsewhere sometimes the island and sometimes the valley of Avilion, Avelon, or Avalon. It is identified with the peninsula formed by the river Bruc or Brye at Glastonbury; but in Arthurian romance it is rather a kind of mythical "isle of the Blest," situated somewhere in the Ocean.

493. Arthur has the burden of this prophecy running through his mind at the last,

"Nay—God my Christ—I pass but shall not die."

494. Gareth was glad. Observe the repetition of the same words in the same position.

495. rapid as any lark: the hurrying rhythm is expressive.

496. **roundelay**, from French *roulelet*, dimin. of *roulet*, meaning a poem which contains a line which comes round again and again. (Skeat, *Etym. Dict.*)

499. **life-bubbling**, i.e. bubbling with the life-blood of the dragon through whose twisted folds the knight is supposed to cut his way.

501. **gap-mouth'd**, i.e. with gaping mouths, open in wonder and fixed attention.

503. **Charm'd**. The effect of this full-sounded monosyllable with a stop after it is to make a hushed pause, which expresses the silence of the circle before it is suddenly disturbed.

504. **Blustering** is originally applied to wind "blowing loudly," and is connected with "blast."

507. **So, "if."** For the matter of these lines cp. *Morte Darthur*, 7, 2, "And where were any masteries done, thereat would he be, and there might none cast bar or stone to him by two yards."

509. "But ever when that he saw any justing of knights, that would he see and he might," *Morte Darthur*, 7, 2.

510. **So that** etc., cp. l. 131.

513. **spring**, "split" or "crack," which is its original sense.

519. i.e. "at full-moon," between the increasing and the decreasing moon."

521. **This, Gareth hearing**. The construction of the sentence is broken off by the parenthesis, and it is resumed in a different form in l. 520: cp. *Paving of Arthur*, 73,

"And they my knights, who loved me once, the stroke  
That strikes them dead is as my death to me."

524. **ragged**, "irregular": the first meaning of the word is "shaggy."

525. **each at either**, cp. note on l. 218.

526. The abrupt change of construction gives the effect of sudden emotion.

528. **Peter's knee**, because the apostle Peter is supposed to have the keys of Paradise.

529. **These news**: the word "news" was originally plural in English, like the French *nouvelles*, but soon became generally used as singular. Shakespeare occasionally makes it plural, e.g. *Rom. and Jul.* 3, 5, 124, "These are news indeed."

**be (or ben)** is the old southern English form of 3rd pers. plural. The form "are" is Northumbrian. (Skeat, *Etym. Dict.*)

532. See l. 25. To Gawain properly belongs the epithet "strong," because of his "thrice-might," his strength increasing

within a certain period to twice or three times what it was ordinarily.

535. quest, "search," as "quest of the white hart," "quest of Sangrail," hence used generally of adventures which were undertaken by knights to achieve something.

540. yield thee thine, i. e. "give thee thy due place."

541 ff. The vows are spoken of in detail by Arthur, *Guinevere*, 464-474,

"To reverence the King, as if he were  
Their conscience, and their conscience as their King,  
To break the heathen and uphold the Christ,  
To ride abroad redressing human wrongs,  
To speak no slander, no nor listen to it,  
To honour his own word as if his God's,  
To lead sweet lives in purest chastity,  
To love one maiden only, cleave to her,  
And worship her by years of noble deeds.  
Until they won her."

542. utter hardihood, "perfect courage": "utter" or "uttermost" is that beyond which nothing can go, so "utter courtesy" in the *Marriage of Geraint*, 381: cp. l. 276 of this idyll.

543. loving, i. e. "if they love."

547. for, i. e. "as for."

make demand, i. e. "ask" for a report of my obedience.

548. Of whom, i. e. "of him whom," so l. 607.

549. mellow, properly "fully ripe" (from a stem meaning "soft"), hence metaphorically "sweet-tempered." For Kay's character see note on l. 359.

552. Our noblest brother etc., cp. *Coming of Arthur*, 124,

"his warrior whom he loved  
And honour'd most."

560. noised of, "reported of," cp. l. 420.

570. far away, "at a distance behind."

571. the lions on thy shield. The coat of arms attributed to Lancelot in the *Idylls* is azure lions rampant crowned with gold, cp. l. 1186 of this idyll and *Lancelot and Elaine*, 658,—

"saw  
Sir Lancelot's azure lions crown'd with gold,  
Ramp in the field."

In the *Lady of Shalott* however he bears a red-cross knight kneeling to a lady, and for this there is authority in the *Morte Darthur*, at least as regards one occasion.

574. and a brow, "and of a brow," etc.

575. May-blossom is white, and apple-blossom white tinged with red. In Tennyson's *To-morrow*, 32, a rustic beauty has

"the red o' the rose an' the white o' the May,"

and in *The Brook*, 90, a maiden's blushing cheek is "fresh apple-blossom."

577. tip-tilted. The type is the opposite to the stately aristocratic one of Maud,—

"the least little delicate aquiline curve in a sensitive nose":

here the damsel is noble by birth, as she takes care to say, and beautiful also—this too she knows a little too well ("And comely, yes, and comelier than myself")—but it is a beauty which is somewhat wanting in dignity.

579. for, "since": cp. l. 330.

581. bandits, "outlaws," from Ital. *banditi* "proclaimed," cp. English and German "ban."

581, 2. everyone ... league: as the historian describes the state of England in the reign of Stephen, "There were in England as many kings, or rather tyrants, as there were lords of castles, each having the power of coining money and of administering law in royal fashion to his subjects." William of Newb. *Hist. Angl.* 1, 22 (quoted in Stubbs' *Select Charters*).

584. the lowest hold, i.e. the most remote and isolated castle.

586. that best blood, the wine used in the sacrament of the altar.

587. I nor mine, "neither I nor mine."

597. in three loops, that is, a river has to be crossed three times to reach it: we must conceive that the pathless forest would make it nearly impossible to go by any other way.

603. purport, i.e. "purpose," as in the *Princess*, 3, 106,

"if your Highness keep

Your purport."

604. do the battle, i.e. fight the contest which shall decide his claim; so also in l. 1262.

607. or a holy life, i.e. what is called the religious life, under convent rule. The admission to convents takes place with forms which resemble those of marriage.

610. from the moment, i.e. as the momentary occasion prompts.

624. mounted, "surmounted." In Spenser, *Faery Queene*, 2, 11, 22, it is said of Maleger,

"Upon his head he wore an helmet light,

Made of a dead man's skull, that seemed a ghastly sight."

634. yea, King, thou knowest etc. He is moved to "bawl

himself a kitchen-knave," by Kay's horror at hearing him ask for the quest: he emphasises that which scandalises the rest.

636. Observe the imitative rhythm.

638. Brought down etc., i.e. "lowered his brow for a moment."

638. 9. Rough ... pardonable. The king means that the impulse which makes the speech rough and abrupt makes it also pardonable.

642. Slew the May-white, i.e. caused the white (of her forehead) to be suffused with red.

646. lane of access, the passage through the crowd which gave approach to the King: "lane" means originally "narrow passage."

648. the weird white gate, see l. 209 ff.

649. The field of tourney: the place mentioned in *Lancelot and Elaine* as

"the lists  
By Camelot in the meadow."

651. gave, i.e. "gave entrance," like the French *donner*; cp. *Princess*, 1, 226,

"into rooms which gave  
Upon a pillar'd porch."

range means properly "row," hence "ordered extent."

655. blowing trees, i.e. trees with their spring bloom, the scene being described as it would be at the season to which this idyll belongs.

657. counter, "opposite."

658. High that, "so high that."

665. This ... that, "the one ... the other."

a maiden shield is a shield with no arms upon it, such as a knight would bear who had done as yet no deed of arms. So a "maiden sword" is a sword with which as yet no deeds of arms have been done, as in Shakesp. *1 Henry IV.* 5, 4, 134,—

"full bravely hast thou fleshed

Thy maiden sword."

Cp. also the expression "maiden speech," meaning a speech from one who has not displayed any oratory before (at least in the assembly where it is delivered).

casque, "helmet," comes through French from the Italian *casco*, connected with words which mean "shell" or "husk." In Spanish *casco* means "skull," "sherd," "cask," "helmet," and *casaca* means "rind." (Skeat, *Elym. Dict.*)

667. dropt, "hung."

669. like a fuel-smothered fire, cp. l. 535, "I spring Like



given to a nurse, in order that the attention of his mother might be bestowed upon Arthur. "Si Keux est félon et dénaturé, nourrez-en ung petit, car pour vous nourrir il est tout dénaturé." *Rom. de Merlin*, ch. 95. Instances of his ill-temper occur in connection with Percivale (in the *Roman de Lancelot*), and "La Cote male Taile," *Morte Darthur*, D. 1. His appearance and ways are described later in this idyll, see ll. 443 ff. and 778.

350. *seneschal* means "steward," derived through French from the Old German *siniscalc*, meaning properly the oldest of the slaves or servants, cp. *maréchal* (mareschal) from the Germ. *marah-scalc*, lit. "horse-servant." (Brachet, *French Etym. Dict.*)

360. *none*, *i.e.* "no boon."

362. *gyve*, "fetter," a Celtic word.

366. *had*, *i.e.* "would have," cp. l. 64.

367. *Aurelius Emrys* was the brother of Uther, and reigned before him. In Latin he is called *Ambrosius*, and he is said to have been a son of Constantine the Armorican and his wife, "a lady descended from a noble Roman family" (Geoffrey of Monmouth, G, 5).

370. *Return upon me*. He feels that it is in his blood, and that it is only restrained by deliberate resolve.

371. *lay him low*, *i.e.* let him be brought to the ground and laid in bonds as a prisoner.

373. *the justice of the King*: that is, the even justice which the King administers for the whole realm, as opposed to the oppressions of the petty princes and barons, who profess nevertheless to administer justice to their dependents. It was to extend this "justice of the King" over the whole realm that Arthur had striven, as in history did kings like Henry II. of England and Louis XI. of France.

374. *be he*, "if he be."

376. *Mark*. In the *Morte Darthur* he is called "a king of Cornwall," and represented as cowardly, mean and treacherous. He was uncle of Tristram and husband of Isolt of Ireland ("La belle Isoud"). He plotted constantly against Tristram, who was twice his successful rival in love, and finally killed him while harping before Isolt; and he also murdered his own brother, being jealous of his popularity.

377. *savour*. The metaphor is probably taken from the sense of smell, as in Shakespeare, *Winter's Tale*, I, 2, 420:—

"Turn thou my freshest reputation to  
A savour that may strike the dullest nostril."

380. **charlock** is the wild mustard plant, which grows as a weed in cornfields, but is also sometimes cultivated for itself. It has pale yellow flowers.

**the sudden sun**, is the sun coming out suddenly from between the clouds and shining upon the field wet and glittering with the rain. The simile is one of those which seem to describe exactly a scene which the poet has seen, and which is before his mind in all its details. This kind of individuality in the scenes presented is characteristic of Tennyson; cp. the similes from *Gerant and Euhil* and *The Last Tournament*, quoted in the note on l. 1392 of this idyll.

383. **Delivering that**, "delivering the message that."

**vassal king**, i.e. "dependent king," coming through French from Low Latin *vassallus*, but originally from Celtic *guez*, "servant." (Skeat, *Etym. Dict.*) It was the regular word for a feudal dependant.

385. **of his grace**, "by his favour"; Lat. *gratia*: cp. Shakspeare, *Henry V.* 4, 7, 171,—"I would fain see it once, an please God of his grace that I might see."

386. **cousin**. Tristram was in fact his nephew, son of his sister, but "cousin" is loosely used in older English for all such relations; so Bors, who was nephew to Lancelot, is called "our Lancelot's cousin" in the *Holy Grail*.

387. **And, for himself was etc.**, cp. l. 330.

388. **liege-lord** is here equivalent to "suzerain," the co-relative of "vassal." The Old French *liege*, from Germ. *ledig*, meant originally "free"; a liege-lord was a lord of a free band, and his lieges were free men, serving him and free from all other service. From this last application of the term "liege" came to mean "subject"; but here we have the more proper use of the word. (Skeat *Etym. Dict.*)

391. **fealty**, "fidelity," but especially of that which is due from vassals to their liege-lord.

392. **cried to rend**, "cried commanding his servants to rend." Compare this incident with that in the *Princess*, 1, 60:—

"He started on his feet,  
Tore the King's letter, snow'd it down, and rent  
The wonder of the loom thro' warp and woof  
From skirt to skirt."

397. **A stately pile**: the verb is kept back by the parenthesis till l. 400. The thing spoken of is a massive projection enclosing the chimney, such as one sees sometimes in college halls of the 15th century.

398. **blazoned**, i.e. with arms painted upon them. In Old French *blason* means "shield," then a coat of arms painted on a

shield; and so in Old English "blazon" means "shield," and "to blazon" is to describe a shield (Skcat, *Etym. Dict.*). It is said to come from the German *blasen*, "to blow the trumpet," to proclaim a victory, but if so, how comes it that the meaning "shield" is the older one both in French and English? In Tennyson to blazon is to colour or represent in colours, several times used of stained glass windows, e.g. *The Daisy*, 68,

"The giant windows' blazoned fires":

cp. *In Mem.* 87, 8, and *Holy Grail*, 248.

308. **blank**, "white," a term of heraldry for a shield which bears no arms: the original sense is referred to in the expression "blank as death," l. 400.

309. **stony**, "made of stone": cp. *Princess, Prologue*, 102:—  
"had wound

A scarf of orange round the stony helm."

401. **a knight was named**, i.e. "there was written the name of a knight."

411. **roave**, properly "strip," cp. Germ. *rauben*.

415. **were any**, "if any were."

419. **churl**, from Anglo-Saxon *ceorl*, "man," hence a common man as opposed to a noble. The meaning is that Mark would disgrace any station in which he was placed.

421. **hold him**, "keep him back."

422. **lap him up in cloths of lead**: referring to the use of lead for collars: cp. *Passionate Pilgrim*, xxi. l. 300,—

"All thy friends are lapp'd in lead."

"Lap" is a collateral form of "wrap."

423. **craven**, "coward": from Old French *cravanté*, "oppressed," "broken," coming from the stem of the Latin *crepare*, "to crack" (Skcat, *Etym. Dict.*).

424. **wayside ambushings**, such as Mark was in the habit of laying on the objects of his enmity. "Ambushing," from Old French *embuscher*, Low Latin *imboscare*, fr. *boscus*, "a thicket."

425. **No fault of thine**: addressing the messenger, who is to be hospitably entertained.

427. **Accursed, who**: cp. l. 340.

429. **noise**, i.e. "report," as we have it in such expressions as "it was noised abroad": cp. l. 660.

430. **would ride away**, to do the will of the king, and amend that which was wrong.

431. Here we reach the point where Tennyson's story begins to follow that of Malory, in the 7th book of the *Morte Darthur*; see Introduction.

431. **leaning**, as if he were "weak and hungerworn." Nothing is said in Malory of the reason why he leant on the shoulders of the two others, who were "two men well beseen and richly," and before he speaks he draws himself up straight.

434. **ashamed**, because of the deception which he was practising. His untruth is a faltering one, for he makes no direct statement:—

"See ye not how weak and hungerworn  
I seem—leaning on these?"

442. **thine**, i.e. "thy master."

444. **Wan-sallow**: both words mean "pale": "wan" is originally "colourless," especially "dark," but in modern English only "pale" (Skeat, *Etym. Dict.*). The simile refers to the leaves of a plant which is sickly because its root-stem is drawn away by parasitic lichen.

445. **Lichen** is a minute kind of fungus-like vegetation which grows in barren places, on stones, and on the bark of trees.

**Lo ye now!** "Lo" and "look" have been confused together, though the words are not really connected; hence "lo you" is equivalent to "look you."

446. **This fellow hath broken** etc. In Malory it is, "upon pain of my life he was fostered up in some abbey, and, howsoever it was, they failed meat and drink, and so hither he is come for his sustenance." In a note on the *Vision of Piers Plowman*, Prologue, 51, where the author characterises hermits as "Grette lobyys and longe that loth were to awynke," Mr. Skeat quotes, "Ther goeth a comen proverb: That he which hath ones ben in an abbey, wyll ever more after be slouthfull; for the which cause they ben called of many men *Abbey loutes* or *lubbers*."

447. **God wot**, i.e. "God knows." The verb in old English is "witen," with present tense I wot, thou wost, he wot. This form of the third person survived in the phrase "God wot," as in Shaksp. *Rich. III.* 2, 3, 18, "No, no, good friends, God wot."

**brewis**, "broth," from "brew," meaning "boil." The word is in Malory.

448. **However... chance**, is the equivalent of Malory's phrase "howsoever it was," quoted above.

449. **crop** means properly the claw of a bird, here used metaphorically to enforce the comparison. A pigeon crams its crop till it forms a projecting lump.

450. In the *Morte Darthur* it is, "he shall be as fat by the twelve months' end as a pork hog."

451. **Lancelot** is the most brilliant and truly courteous of all the knights. He rather than Arthur is the hero of most of the romances of the Round Table, and Malory's *Morte Darthur* is

drawn more from the *Roman de Lancelot* than from any other source. In this is contained the Quest of the Sangreal, and Lancelot, as the father of Galahad, had a special connection with the achievement of it, though he might not achieve it himself. For Tennyson's representation of Lancelot reference should be made to the idyll of *Lancelot and Elaine*, especially ll. 73-522.

452. **slouth-bound** means bound which follows the "slot" or "slouth" (i.e. "track" of a door).

**gray**, i.e. "greyhound."

454. **Broad brows** etc., describing him much as the horse is described in Shakspeare's *Venus and Adonis*, 200, "Broad breast, full eye, small head and nostril wide," etc., so as to appeal to Kay's knowledge of the points of a dog or a horse.

**sluent**, "slowing": a Tennysonian variation from the common form.

**sine**, which is the keynote of this description, being thrice repeated, means the opposite of "coarse": the word is taken up and commented upon by Kay, with sarcastic reference to Lancelot's sine manners.

455. **hands Large, fair and sine**. In the *Morte Darthur* he is described as "large and long and broad in the shoulders, and well visaged, and the fairest and largest handed that ever man saw."

456. **Some ... mystery**: Lancelot guesses that under this there lies concealed the romance of some nobly-born youth, compelled to adopt the disguise of a servant.

457. **or from sheep cot** etc. Lancelot means to say "whether he be noble by birth or not, he is noble by nature."

458. **shame thy judging**, i.e. by proving to be something more than he seems, and so shaming those who treated him ill because they thought him of mean birth.

461. **poison the King's dish**. The senechal means, "Unless it be a mystery which will make him dangerous in the kitchen, it matters little to us."

462. "I dare undertake he is a villain born, and never will make man, for and he had come of gentlemen, he would have asked of you horse and armour, but such as he is, so he asketh." *Morte Darthur*, 7, 1.

465. **Str Fair-hands**. In the *Morte Darthur* Kay says, "Since he hath no name, I shall give him a name that shall be Beaumains, that is Fair-hands"; and by that name he is called afterwards.

469. **sooty yoke**: the service of the kitchen in days when kitchens had no chimneys must have been certainly a sooty one.

470. "So Beaumains went to the hall-door and set him down

among boys and lads, and there he eat sadly," *Morte Darthur*, 7, 2.

472. Lancelot was ever gentlo and courtoous.

474. The rhythm of the line is expressive: "hustle" means originally "shake," so "push about": "to harry" is "to lay waste" as with an army (cp. Germ. *heer*), hence to "annoy," or "disturb."

476. *broach*, "spit," French *broche*, Low Latin *brocca*, "a pointed stick." It is originally the same word as "brooch." (Skeat, *Etym. Dict.*)

477. *grosser*, "coarser," i.e. "less refined."

478. *wrought*: from the same stem as "worked": Anglo-Saxon *weroran*, past tense, *worhte*.

490. *graced the lowliest act*: cp. *Gardener's Daughter*, 174:—  
"the glance  
That graced the giving."

483. Cp. *Coming of Arthur*, 130,

"For each had warded either in the fight."

486. Arthur in *Balin and Balan*, 30, calls himself one who is rather proven in the wars than in the jousts, and Lancelot in *Lancelot and Elaine*, 311, says of him that he cares little

"For triumph in our mimic wars, the jousts—  
For if his own knight cast him down, he laughs  
Saying, his knights are better men than he"—

but that on the battlefield the fire of God fills him, and "there lives No greater lender."

483. *tarns*, "mountain pools."

490. *Caer-Eryri* appears to be Snowdon.

491. *the Prophet*, i.e. Merlin; cp. *Coming of Arthur*, 418-421, and *Passing of Arthur*, 191.

492. *the Isle Avilion*, called in the *Passing of Arthur*, 427, "the island-valley of Avilion," and in the *Morte Darthur* and elsewhere sometimes the island and sometimes the valley of Avilion, Avelon, or Avalon. It is identified with the peninsula formed by the river Brue or Brie at Glastonbury; but in Arthurian romance it is rather a kind of mythical "isle of the Blest," situated somewhere in the Ocean.

493. Arthur has the burden of this prophecy running through his mind at the last,

"Nay—God my Christ—I pass but shall not die."

494. *Gareth was glad*. Observe the repetition of the same words in the same position.

495. *rapid as any lark*: the hurrying rhythm is expressive.

820. in his pride, i.e. decked with his gay plumage, as was the custom in serving such birds at banquets.

830. "And at supper the Knight set Sir Beaumains afore the damsel. Fie, fie, said she, Sir Knight, ye are uncourteous to set a kitchen page afore me, him bescometh better to stick a swine than to sit afore a damsel of high parentage." *Morte Darthur*, 7, 5 (in which passage "afore the damsel" means in her presence, at the same table with her, as "byforn" in Chaucer,

"And carf byforn his fader at the table.")

832. *Moseems*, cp. note on l. 92.

839. *frontless*, "shameless," cp. the French *effronté*.

844. to stick, i.e. "kill," by sticking a knife into the throat.

847. "Then the knight was ashamed at her words, and took him up and set him at a side-board, and set himself afore him." *Morte Darthur*, 7, 5.

850. See note on l. 241.

862. for thine avail. The expression is in the *Morte Darthur* put in the mouth of Lynetto on the next day:—"Also, said she, I say it for thine avail, yet mayest thou turn again with thy worship, for and thou follow once thou art but slain." "Avail" means "help," "advantage." "The savor of my life" is added as if it had been, "I speak for the advantage of thee, the savor, etc."

867. convey'd, in the original sense of the word (like "conveyed"), "accompanied," French *convoier*, Low Latin *conviare*, from *via*, "way." "Convey them with safe conduct," says Henry V. in Shakespeare of the French ambassadors (*Henry V.* 1, 2, 296.)

871. isled together, "taken refuge in the same island," or rather on the same rising ground left as an island in the flood.

A stoat is an animal of the weasel kind, with a fur which is brown in summer, but turns white in winter (with the tip of the tail always black). When in its winter coat it is called the ermine, and yields a valuable fur. Here the name stands simply for a mean kind of animal, as a contrast to the lion.

873. *ruth*, "pity," a favourite word with Spenser; it is used more than once in *Geraint and Enid*, e.g. 101, 203, 250.

882. hers who lay Among the ashes, alluding to the popular tale of Cinderella.

886. Full, narrow: the punctuation requires that these words should be taken separately as adjectives with a pause between them. For the meaning of the symbolism, refer to the Introduction.

are for "arch," as less commonplace.

886. took at a leap, i.e. crossed without any resting-place in mid-stream. To "take" a fence or a brook is to jump over it, a term used of horses in hunting.

888. pavilion, French *parillon*, Lat. *pavilionem* (acc. of *pavilio*), which means "butterfly," hence "tent," because spread out like the wings of a butterfly. (Skout. *Etyrn. Dict.*)

889. Lent-lily in hue. The Lent-lily is the yellow daffodil: "Lent" originally means simply "spring," cp. German *Lenz*. The colours mentioned, gold, purple and crimson are those of sunrise.

891. Observe the fluttering in the rhythm.

901. In *Morte Darthur*, 7, 8, the green knight by blowing a horn summons two damsels to arm him.

908. the stone Avanturine is a kind of quartz which from its containing mica reflects light in a number of gem-like sparkles.

913. Glorifying, i.e. boastfully displaying himself. The pause here gives singular emphasis to the word and affords time for the elaborately drawn picture to impress itself on the imagination. This is further ensured by the recapitulation of its points in describing the reflection in the stream.

921. "Damsel, he said, ye are to blame so to rebuke me, for I had lever do five battles than so to be rebuked." *Morte Darthur*, 7, 11.

922. Far liefer had I etc., cp. *Marriage of Geraint*, 93,—

"Far liefer had I gird his armour on him."

The expression "I had as lief" is common both in modern and older English, as e.g. in Shaksp. *Twelfth Night*, 3, 2, 33:—

"I had as lief be a Brownist as a politician,"

and *Taming of the Shrew*, 1, 1, 135,—"I had as lief take her dowry with this condition, to be whipped at the high cross every morning." It seems to mean, "I should hold it equally dear to" etc. So here in the comparative it would mean "Far dearer should I hold it to fight" etc. For the meaning of "lief" cp. *Pasning of Arthur*, 248, "As thou art lief and dear."

924. "The more ye said, the more ye angered me, and my wrath I wreaked upon them that I had ado withal. And therefore all the misaying that ye misayed me furthered me in my battle," etc. *Morte Darthur*, 7, 11 (but the order of events and sayings is not quite the same as in Tennyson: see Introduction).

934. lightly, "quickly"; cp. "lightly they avoided their horns." *Morte Darthur*, 7, 12.

935. Avoid means originally "make empty," as in the passage quoted above, hence "depart" (i.e. "avoid thy place"), e.g. "their pages avoided," in the *Morte Darthur*; and so in Shaksp.



peare we have "avoid the house," "avoid my sight," and often simply "avoid," as here.

939. *Shoek'd*, cp. l. 739, and note.

the central bridge, i.e. "the centre of the bridge," a Latinism.

943. *drew his sword*: the usual practice in knightly combat was to charge with the lance on horseback till one or both should be dismounted or disarmed, and then fight with swords on foot: sometimes when the lance was broken they fought with their swords on horseback.

944. "they lashed at each other with their swords" is a common expression in the *Morte Darthur*. For *brand* see note on l. 66.

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"And gruf he fil al plat upon the ground." *Prioresses Tale*, 174.

It means properly "face downwards," as we see in the Scandinavian languages from which it comes, hence "flat on the ground." The verb "grovel" is formed from the adverb "groveling." (Skeat, *Etym. Dict.*)

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960. (cp. *Morte Darthur*, 7, 7:—"Away kitchen knave, out of the wind, for the smell of thy foul clothes grieveth me.")

970. *she sang*. The songs of Lynette are of course introduced by Tennyson, and mark a growth of sentiment of which there

is no trace in the original story. The two first are accompanied by abuse of her companion, but nevertheless they are half addressed to him, by virtue of the parenthetical additions; and all are unintelligible unless they are meant to express (though sometimes under cover of aristocratic scorn) emotions inspired by the champion's success, as well as by the influences of external nature.

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988. *And such a coat art thou*. The absence of poetical sentiment in this parable makes an intentional contrast to the damsel's lyric emotion.

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993. *Ay, Sir Knave!* an exclamation of surprise at the boldness of his tone.

996. *worship*, "honour"; cp. l. 800.

1001. *to blinding*, i.e. so as to dazzle the eyes that looked.

*the Noonday Sun*, i.e. he who called himself so.

1002. *the flower etc.* This is the yellow dandelion or some similar flower, of which the seeds are winged, somewhat like

tiny arrows, and loosely inserted on a large round receptacle. The feathered seeds form a globe which might be imagined to be made up of a number of fairy arrows. The flower is said to "blow a globe of after arrowlets," meaning that it blooms into a globe of arrowlets, which come after the yellow petals are fallen. (Notice that "blows" is intransitive and means the same as "blooms," as in l. 1042.) In *Aylmer's Field*, 93, allusion is made to the child's game of blowing them away, and they are compared, as here, to arrows:—

"Or from the tiny pitted target blow  
What looked a flight of fairy arrows aim'd  
All at one man', all hitting."

The shield is like a gigantic dandelion flower, being golden-yellow and round.

1005. and Gareth's eyes had flying blots etc., i.e. he was dazzled and could not see other things clearly.

1008. marches, "borders," from the same stem as "mark." He takes Gareth for his brother the Morning-Star because he has his shield: cp. l. 1071.

shrill'd, cp. l. 732.

1000. athwart, "across."

1012. vizoring up, "covering up with the vizor"; the "vizor," French *visiere* from *vis* "face," is the part of the helmet which covers the face and can be raised and lowered at pleasure.

1013. cipher face, means face of round nothingness, "rounded foolishness," as the words that follow explain. The word "cipher" is properly equivalent to zero, the symbol of nothing, a round O. The word is from Old French *cifre*, Low Latin *cifra*, Arab. *sifr*. (Brachet, *Etym. French Dict.*)

1014. push'd horse, "spurred his horse on."

1020. The rhythm is expressive, first hurried, then pausing, then after a space pausing again, and resuming its steady flow in the next line, as the stream bears away the fallen horse and his rider. Something of the same effect recurs in l. 1031.

1028. the good wind, alluding to what was said in l. 960.

1029. not a point. The compass, or circle by which the direction of winds is reckoned, is divided into thirty-two "points."

1037. What knowest thou etc. The song is interrupted by comments addressed to Gareth, and indicating the distance between them, lest he should imagine that he could be in any way referred to in the song.

1042. **Blow**, "bloom" (cp. Germ. *blühen*), allied to the Latin *florere*.

1044. **garnish** originally means "defend" (cp. French *garnir* and *garnison*), hence "surround" by way of decoration.

1045. **the flower of kitchendom**: as we might say "the flower of knighthood," that is, the best of all knights, so "the flower of kitchendom" means the best of all kitchen-knives.

**kitchendom**, formed after the model of "Christendom," "henthendom," in a collective sense, meaning the whole body of people employed in kitchens.

1048. **Rosemary stuck in the nose, mouth and ears** is the traditional decoration of the boar's head when served up at table; cp. the old carol sung at Queen's College, Oxford,

"The boar's head in hande bring I,  
With garlandes gay and rosemary,"

and a curious description by Dekker of persons apprehensive of catching the plague (in 1603): "they went about miching and muffled up and down, with rue and wormwood stuff into their eares and nostrils, looking like so many bores heads stuck with branches of rosemary, to be served in for brawne at Christmas."

It was sometimes also garnished with bay-leaves, as *e.g.* at Hornchurch, Essex, where a boar's head is (or was) annually wrestled for at Christmas: see Hone's *Every Day Book*, i. 1610 and ii. 1649.

1052. **mavis, merle**, "thrush, blackbird"; "mavis" comes through French from a Celtic word, and "merle" from the Latin *merula*.

1057. **Larding and basting**: "to lard" would be to smear with grease before cooking, and "to baste" is to pour the melted fat over the meat while cooking.

1058. **Larded thy last**, "done thy larding for the last time."

1060. **of treble bow**, "of three arches."

1063. **deep-dimpled**, referring to the depressions formed by eddies in the broad stream: "dimple" means properly a small hollow.

1067. **harden'd skins** would be untanned hide which had hardened upon his body and taken its form.

1068. **so ye cleave**. The use of "so" in all the senses of "if," *e.g.* as equivalent to "even if" or "supposing that," is charac-

730. *carroion* means "carcase," Old French *caroigne*, from Latin *caro*; cp. Chaucer, *Knights Tale*, 1155,

"The caroigne in the bushes with throte y-corve."

731. or ... or, "either ... or."

*shrew*, a small field animal with elongated snout, somewhat resembling a mouse, but belonging to a different family. It is quite harmless, but popularly supposed to have a venomous bite; hence its name, meaning "biter," from a stem which means "cut," (cp. "shred"). So it became a name given to ill-tempered people and scolds, as in Shakspeare's *Taming of the Shrew*. (*Skeat, Etym. Dict.*)

*nipt her slender nose*. Lynetto and her actions are described throughout in terms which makes us feel that there is but little dignity in her aristocratic exclusiveness.

732. *petulant* means properly "forward," "ready to attack" (Lat. *petere*), hence used of impatient vexation.

*shrilling*: a favourite word with Tennyson (as with Spenser), cp. *Lancelot and Elaine*, 1019,—

"the blood-red light of dawn

Flared on her face, she shrilling, 'Let me die.'"

736. *We lack thee by the hearth*, notice the sarcasm here.

738. "Yea, said Beaumains, I know you for an ungentle knight of the court." *Morte Darthur*, 7, 4.

739. *Have at thee*, means "have a care of thyself," an intimation of instant attack. "Have at thee, coward," says Tybalt to Benvolio in Shakspeare.

*shock'd*, a word often used by Tennyson of coming together in fight, e.g. *Lancelot and Elaine*, 456,

"Meet in the midst and there so furiously

Shock, that a man far off" etc.,

"*Love thou thy land*," 77,

"If Now and Old, disastrous foud,  
Must ever shock like armed foes."

Cp. ll. 88 and 930 of this idyll.

740. *shoulder-slipt*, i.e. with dislocated shoulder; cp. "shoulder-shotten" in Shakspeare's *Taming of the Shrew*, 3, 2, 56.

742. *shingle*, "gravel," from a Norwegian word meaning to "ring" or "tinkle."

743. *beat of his heart*.

746 ff. "What dost thou here? thou stinkest all of the kitchen, thy clothes be foul of the grease and tallow that thou gainedst in King Arthur's kitchen; weenest thou, said she, that I allow thee for yonder knight that thou killedst? Nay truly,

for thou slewest him unhappily and cowardly, therefore turn again, foul kitchen page. I know thee well, for Sir Kay named thee Beaumains; what art thou but a lubber and a turner of spits, and a ladle-washer? Damsel, said Beaumains, say to me what ye will, I will not go from you whatsoever you say, for I have undertaken to King Arthur for to achieve your adventure, and so shall I finish it to the end, or I shall die therefore. Fic on thee, kitchen knave, wilt thou finish my adventure? thou shalt anon be met withal, that thou wouldst not for all the broth that ever thou soppedst once look him in the face. I shall assay, said Beaumains." *Morte Darthur*, 7, 6. Observe how closely the original story is here followed.

746. *in my fellowship*, "in my company"; cp. *Lancelot and Elaine*, 222:—

"So ye will grace me," answer'd Lancelot,  
Smiling a moment, "with your fellowship."

749. *unhappiness*, "accident," "mishap." The word used here in the *Morte Darthur* is the adverb "unhappily," but elsewhere we have "unhappiness," e.g. 7, 8.

751. *loon*, "base fellow," put for "lowm," whence in Old English we have "lowmyslic," "dull": cp. Germ. *lummel*. (Skeat, *Etym. Dict.*)

766. *beknaved*, "called knave." The use of the prefix may be illustrated by a sentence quoted in Murray's *English Dictionary* from Fielding's *Jonathan Wild*:—"She beknaved, berascalled, and berogued the unhappy hero." The prefix has not always a depreciatory sense, e.g. Jonson, *Bartholomew-Fair*, 5, 3:—"They do so all-to-bemadam me, I think they think me a very lady."

771. *spit*, contemptuously for sword, as in l. 819; cp. "toast-ing iron," Shaksp. *King John*, 4, 3, 99; but here there is of course a definite allusion to Gareth's employment in the kitchen.

773. *evensong* is properly the evening service of the church, called vespers, cp. l. 46; hence the time of that service, i.e. about sunset.

777. *gloomy-gladed*: i.e. with dark spaces opening in the forest: a glade is properly a clear space upon which the light shines, having the same stem as "glad" and Germ. *glatt*, and meaning originally "bright." (Skeat, *Etym. Dict.*)

778. *mere*, "pool": properly "dead, stagnant water," cognate with Latin *mare*.

779. *as the red eye*: the simile expresses the colour of the mere with sunset upon it, as well as its shape. *Eagle-owl* is the name given to various large species of the owl family which are found in Europe, Asia and America, but only occasionally in Britain.

781. "So thus as they rode in the wood, there came a man flying all that ever he might. Whither wilt thou, said Beau-mains. O lord, he said, help me, for hereby in a shade are six thieves, that have taken my lord and bound him, so I am afraid lest they will slay him." *Morte Darthur*, 7, 5.

784. Bound. He takes up the word used by the other: cp. ll. 42, 140 and 983.

785. straitlier, "more closely."

792. a stone etc., "with a stone about his neck."

793. quieted, a euphemism for "killed." Malory says, "He rode unto them and struck one unto the death, and then another, and at the third stroke he slew the third thief: and then the other three fled."

796. Imitative rhythm: the dactylic measure followed by a pause, with which the verse begins, expresses the rolling in of the stone; "oilyly bubbled up" gives the effect first of smoothness and then of disturbance.

799. cattif, originally "captive;" (so in Chaucer, *Knights Tale*, 66, "Now he wo caytifs,") hence "worthless," "bad"; cp. the Italian *cattivo*, which means both "captive" and "bad," and the English "villain," see note on l. 157.

800. wreak'd themselves: cp. l. 385.

802. my thief, i.e. "the thief that I mean to punish"; cp. the directions for cooking a hare, beginning, "First catch your hare."

vermin are properly creeping things like worms, hence obnoxious insects, and then obnoxious animals of any small species, as rats, weasels, foxes, etc.; it is often collective in its meaning, as in the *Marriage of Geraint*, 217:—

"And I will track this vermin to their cartha."

804. wan water: "wan" is a habitual epithet of water in northern ballad poetry. It is used also in the *Passing of Arthur*, 129, "only the wan wave Brake in among dead faces." Perhaps it means rather "dark" than "pale" in this connection, see note on l. 444.

805. let go, "slip off."

806. The phenomenon of *ignis fatuus*, a bluish-coloured flame flickering over the surface of stagnant water, has given rise to many superstitions, and is perhaps not even yet scientifically explained.

grimly: "grim" means "fierce," cp. German *grimm* and *gram*; but here "grimly" seems to mean much the same as "gruesome" or "grisly," i.e. "horrible."

800. *fain*, "gladly"; also as an adjective, e.g. *Princess*, 6, 182,  
"and yet how fain was I

To dream thy cause embraced in mine."

worshipfully, "honourably," the word used in the *Morte Darthur*, where "to win worship" is a common expression.

810. *guerdon* comes through French from Low Latin *widerdonum*, a half translation of the Old German *widarlôn* "gift in return." (Skeat, *Etyim. Dict.*)

811. for the deed's sake, repeating Arthur's words in l. 550.

813. *harbourage*, "lodging"; the word "harbour" means originally "shelter for an army," from the stems of the Modern German words *heer* and *berjen*. In Old German *herrberga* means "camp," whence the French *auberge*. (Skeat, *Etyim. Dict.*)

815. *Arthur's Table*, i.e. the "Table Round," the celebrated Order of Knighthood founded by Arthur. According to the *Roman de Merlin*, followed by Malory, the table had places for a hundred and fifty knights, and at Whitsuntide each year the number was filled up, except two places, which were left void. Other legends say that the Round Table was made after the model of that used by Christ for the Last Supper, and had thirteen seats, of which one was left vacant.

817. in a sort, "in a certain sense."

820. *roust*, properly a "broken mass" of troops, hence "a confused body." The Low Latin *rupta*, from which comes the French *route*, means first "a mass of broken troops," "a defeat," (2) "a part" of an army, (3) "a way broken" through a forest. Hence the various meanings of the words "roust," "route," and "rut." (Skeat, *Etyim. Dict.*)

*craven*, cp. l. 423.

821. *had*, "would have," cp. l. 64.

825. *manor*, coming through French from Latin *manere* (cp. "mansion"), means properly "residence." Later it was applied to the estate over which a nobleman had jurisdiction.

827. *viant*, French *vianale*, Lat. *vivenda* (nout. plur.) "provisions," from *vivere* "to live."

828. *cate*, generally in the plural, "cates," meaning "provisions," connected with "cater," meaning "provide," coming through French (*acat*, *achat*) from Low Latin *accipitare* "to purchase." (Skeat, *Etyim. Dict.*) Sometimes it means "dainties" as distinguished from ordinary provisions, but this is not its original sense, cp. Shaksp. *Comedy of Errors*, 3, 1, 28:—

"But though my cates be mean, take them in good part."



829. in his pride, i.e. decked with his gay plumage, as was the custom in serving such birds at banquets.

830. "And at supper the Knight set Sir Beaumains afore the damsel. Fic, fic, said she, Sir Knight, ye are uncourtous to set a kitchen page afore me, him becometh better to stick a swine than to sit afore a damsel of high parentage." *Morte Darthur*, 7, 5 (in which passage "afore the damsel" means in her presence, at the same table with her, as "byform" in Chaucer,

"And carf byform his fader at the table.")

832. *Moscems*, cp. note on l. 92.

830. *frontless*, "shameless," cp. the French *effronté*.

844. *to stick*, i.e. "kill," by sticking a knife into the throat.

847. "Then the knight was ashamed at her words, and took him up and set him at a side-board, and set himself afore him." *Morte Darthur*, 7, 5.

850. See note on l. 241.

862. *for thine avail*. The expression is in the *Morte Darthur* put in the mouth of Lynette on the next day:—"Also, said she, I say it for thine avail, yet mayest thou turn again with thy worship, for and thou follow once thou art but slain." "Avail" means "help," "advantage." "The savor of my life" is added as if it had been, "I speak for the advantage of thee, the savor, etc."

867. *convey'd*, in the original sense of the word (like "convoied"), "accompanied," French *convoier*, Low Latin *conviare*, from *via*, "way." "Convey them with safe conduct," says Henry V. in Shakspeare of the French ambassadors (*Henry V.* 1, 2, 296.)

871. *isled together*, "taken refuge in the same island," or rather on the same rising ground left as an island in the flood.

A *stoat* is an animal of the weasel kind, with a fur which is brown in summer, but turns white in winter (with the tip of the tail always black). When in its winter coat it is called the ermine, and yields a valuable fur. Here the name stands simply for a mean kind of animal, as a contrast to the lion.

873. *ruth*, "pity," a favourite word with Spenser; it is used more than once in *Geraint and Enid*, e.g. 101, 203, 250.

882. *hers who lay Among the ashes*, alluding to the popular tale of Cinderella.

886. *Full, narrow*: the punctuation requires that these words should be taken separately as adjectives with a pause between them. For the meaning of the symbolism, refer to the Introduction.

are for "arch," as less commonplace.

886. **took at a leap**, i.e. crossed without any resting-place in mid-stream. To "take" a fence or a brook is to jump over it, a term used of horses in hunting.

888. **pavilion**, French *parillon*, Lat. *pavilionem* (acc. of *pavilio*), which means "butterfly," hence "tent," because spread out like the wings of a butterfly. (Skeat. *Ety. Dict.*)

889. **Lent-lily in hue**. The Lent-lily is the yellow daffodil; "Lent" originally means simply "spring," cp. German *Lenz*. The colours mentioned, gold, purple and crimson are those of sunrise.

891. Observe the fluttering in the rhythm.

901. In *Morte Darthur*, 7, 8, the green knight by blowing a horn summons two damsels to arm him.

908. **the stone Avanturine** is a kind of quartz which from its containing mica reflects light in a number of gem-like sparkles.

913. **Glorying**, i.e. boastfully displaying himself. The pause here gives singular emphasis to the word and affords time for the elaborately drawn picture to impress itself on the imagination. This is further ensured by the recapitulation of its points in describing the reflection in the stream.

921. "Damsel, he said, ye are to blame so to rebuke me, for I had lever do five battles than so to be rebuked." *Morte Darthur*, 7, 11.

922. **Far liefer had I** etc., cp. *Marriage of Geraint*, 93,—

"Far liefer had I gird his armour on him."

The expression "I had as lief" is common both in modern and older English, as e.g. in Shakesp. *Twelfth Night*, 3, 2, 33:—

"I had as lief be a Brownist as a politician,"

and *Taming of the Shrew*, 1, 1, 135,— "I had as lief take her dowry with this condition, to be whipped at the high cross every morning." It seems to mean, "I should hold it equally dear to" etc. So here in the comparative it would mean "Far dearer should I hold it to fight" etc. For the meaning of "lief" cp. *Passing of Arthur*, 248, "As thou art lief and dear."

924. "The more ye said, the more ye angered me, and my wrath I wreaked upon them that I had ado withal. And therefore all the missaying that ye missayed me furthered me in my battle," etc. *Morte Darthur*, 7, 11 (but the order of events and sayings is not quite the same as in Tennyson: see Introduction).

934. **lightly**, "quickly"; cp. "lightly they avoided their horses." *Morte Darthur*, 7, 12.

935. **Avoid** means originally "make empty," as in the passage quoted above, hence "depart" (i.e. "avoid thy place"), e.g. "their pages avoided," in the *Morte Darthur*; and so in Shaks-

peare we have "avoid the house," "avoid my sight," and often simply "avoid," as here.

939. *Shock'd*, cp. l. 739, and note.

the central bridge, i.e. "the contro of the bridge," a Latinism.

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the Noonday Sun, i.e. he who called himself so.

1002. the flower etc. This is the yellow dandelion or some similar flower, of which the seeds are winged, somewhat like

tiny arrows, and loosely inserted on a large round receptacle. The feathered seeds form a globe which might be imagined to be made up of a number of fairy arrows. The flower is said to "blow a globe of after arrowlets," meaning that it blooms into a globe of arrowlets, which come after the yellow petals are fallen. (Notice that "blows" is intransitive and means the same as "blooms," as in l. 1042.) In *Aylmer's Field*, 93, allusion is made to the child's game of blowing them away, and they are compared, as here, to arrows:—

"Or from the tiny pitted target blow  
What looked a flight of fairy arrows aim'd  
All at one man', all hitting."

The shield is like a gigantic dandelion flower, being golden-yellow and round.

1005. and Gareth's eyes had flying blots etc., i.e. he was dazzled and could not see other things clearly.

1008. marches, "borders," from the same stem as "mark." He takes Gareth for his brother the Morning-Star because he has his shield: cp. l. 1071.

shrill'd, cp. l. 732.

1000. athwart, "across."

1012. visoring up, "covering up with the vizor": the "vizor," French *visière* from *vis* "face," is the part of the helmet which covers the face and can be raised and lowered at pleasure.

1013. cipher face, means face of round nothingness, "rounded foolishness," as the words that follow explain. The word "cipher" is properly equivalent to zero, the symbol of nothing, a round O. The word is from Old French *cifre*, Low Latin *cifra*, Arab. *nifr*. (Brachet, *Etym. French Dict.*)

1014. push'd horse, "spurred his horse on."

1020. The rhythm is expressive, first hurried, then pausing, then after a space pausing again, and resuming its steady flow in the next line, as the stream bears away the fallen horse and his rider. Something of the same effect recurs in l. 1031.

1028. the good wind, alluding to what was said in l. 960.

1029. not a point. The compass, or circle by which the direction of winds is reckoned, is divided into thirty-two "points."

1037. What knowest thou etc. The song is interrupted by comments addressed to Gareth, and indicating the distance between them, lest he should imagine that *he* could be in any way referred to in the song.

1042. **Blow**, "bloom" (cp. Germ. *Mühen*), allied to the Latin *florere*.

1044. **garnish** originally means "defend" (cp. French *garnir* and *garnison*), hence "surround" by way of decoration.

1045. **the flower of kitchendom**: as we might say "the flower of knighthood," that is, the best of all knights, so "the flower of kitchendom" means the best of all kitchen-knives.

**kitchendom**, formed after the model of "Christendom," "heathendom," in a collective sense, meaning the whole body of people employed in kitchens.

1048. **Rosemary stuck in the nose, mouth and ears** is the traditional decoration of the boar's head when served up at table; cp. the old carol sung at Queen's College, Oxford,

"The boar's head in hande bring I,  
With garlandes gay and rosemary,"

and a curious description by Dekker of persons apprehensive of catching the plague (in 1603): "they went about miching and muffled up and down, with rue and wormwood stuffed into their eares and nostrils, looking like so many bores heads stuck with branches of rosemary, to be served in for brawne at Christmas."

It was sometimes also garnished with bay-leaves, as e.g. at Hornchurch, Essex, where a boar's head is (or was) annually wrestled for at Christmas: see Hone's *Every Day Book*, i. 1619 and ii. 1649.

1052. **mavis, merle**, "thrush, blackbird"; "mavis" comes through French from a Celtic word, and "merle" from the Latin *merula*.

1057. **Larding and basting**: "to lard" would be to smear with grease before cooking, and "to baste" is to pour the melted fat over the meat while cooking.

1058. **Larded thy last**, "done thy larding for the last time."

1060. **of treble bow**, "of three arches."

1063. **deep-dimpled**, referring to the depressions formed by eddies in the broad stream: "dimple" means properly a small hollow.

1067. **harden'd skins** would be untanned hide which had hardened upon his body and taken its form.

1068. **so ye cleave**. The use of "so" in all the senses of "if," e.g. as equivalent to "even if" or "supposing that," is charac-

teristic of Tennyson ; cp. ll. 268, 441. Ordinarily it means "if only."

1071. **brother-star**, because Gareth bears the shield of the "Morning-Star."

1072. **ward**, "place of guard."

1075. **disaster**. She plays upon the word "star," and says that this is for him a star of evil fortune importing his destruction. The word "disaster," French *de malastre*, is derived originally from Latin *astrum* "star" with prefix *dis* in a bad sense, meaning "evil star" and so (from the belief in the influence of the stars) "evil fortune."

1085. **russet**, "reddish-brown," from French *roussel*, Lat. *rusinus*.

1086. **grizzled**, "gray-haired," from French *gris*.

1088. **drying evergreen**, symbolical of the dying away of all the fresh impulses of youth.

1092 ff. With the description of this fight compare that of the fight between Prince Arthur and Maleger in Spenser, *Faery Queen*, 2, 11, 20-46 :—

"As pale and wan as ashes was his look ;  
His body lean and meagre as a rake ;  
And skin all wither'd like a dried rook."

The resemblances in the incidents of the fight are the repeated overthrow of the enemy followed by his instant upspringing again, and the final victory won by taking him up and casting him into a lake, after having crushed "out of his carrion corse The loathful life." Maleger stands for the diseases caused by lust, while the enemy in Tennyson represents allegorically "the ill uses of a life."

**hurl'd together**, "dashed against each other." The original meaning of "hurl" (or "hurtle") is "to dash repeatedly against," a frequentative from "hurt," cp. the French *heurter*. The expression "they hurtled together" is common in the *Morte Darthur*, e.g. 7, 12.

1093. **lighted from his horse**. The idea is of lightening the horse of his burden, and hence comes the general use of the word in the sense of "descend."

drew his sword.

1094. **him drawn**, "him with his sword drawn": "to be drawn" is a common expression in older English for to have one's sword drawn, e.g. Shakspeare, *Rom. and Jul.* 1, 1, 77,—

"What, drawn, and talk of peace!"

1099. Foredooming, "having a presage that": cp. Spenser, *Faery Queene*, 2, 11, 44,

"Nigh his wits' end then wox the amazed Knight,  
And thought his labour lost, and travail vain."

1100. for he seemed as one etc. With this reference to the difficulty of late repentance compare *Geraint and Enid*, 901 ff:—

"Full seldom doth a man repent, or use  
Both grace and will to pluck the vicious quitch  
Of blood and custom wholly out of him,  
And make all clean, planting himself afresh."

1107. The dactylic rhythm of these lines seems meant to express the eagerness of her clamour.

1109. I have prophesied: see l. 1087, "and so wilt thou, Sir Star."

1112. the wind ... again, referring to ll. 969, 1028.

1117. Southwesterns, i.e. "Southwest winds," these being in the British Isles the most stormy and violent winds, coming across the open Atlantic.

rolling ridge on ridge: "ridge" is a favourite word with Tennyson, and is several times applied to waves of the sea, e.g. *Enoch Arden*, 525,

"The Biscay, roughly ridging eastward,"

(under the influence of one of these same Southwesterns), *Sea Dreams*, 204,

"a ridge Of breaker issued from the belt,"

and *Locksley Hall*, 6,

"And the hollow ocean-ridges roaring into cataracts."

1118. The buoy that rides, i.e. "can bring under the buoy that rides." The buoy dips in the trough, and then when it seems likely to be overwhelmed by the next wave, springs up and rides on its summit: "ride" is a word which is applied to ships at anchor rising and falling with the waves, hence "road" is a place where ships can lie at anchor in the open sea.

1122. wiry means "strong and pliant"; "wire" means originally "twist," hence of metal drawn out or twisted together.

1126. sink or swim, i.e. to sink or swim as chance might decide.

1130. trefoll, the three-leaved clover: the three colours of the rainbow are of course the primary colours of which its hues are composed.



This time the song seems to be of brightness after gloom, as if referring to the final clearing away of the clouds from her companion's achievements.

1133. *fain had*, i.e. "gladly would have": cp. l. 800.

1137 ff. "Marvel have I, said the damsel, what manner a man ye be, for it may never be otherwise but that ye be come of a noble blood, for so foul and shamofully did never woman rule a knight as I have done you, and ever courtously ye have suffered me, and that came never but of a gentle blood." *Morte Darthur*, 7, 11.

1143. *mistrusted*, i.e. "suspected" ("thought distrustfully"), cp. Shaksp. *Winter's Tale*, 2, 1, 48:—

"All's true that is mistrusted."

1144. *Would handle scorn*, "would make use of so unworthy a weapon as scorn": cp. *Guinevere*, 39:—

"in those days

No knight of Arthur's noblest dealt in scorn."

1145. *cope*, properly "vie with," hence "match," "deal with." The original meaning has to do with bartering or bargaining with a person, from Dutch *kopen* "to buy"; cp. "cheap," "chupman," "(horse-)cooper," and Germ. *kaufen*, but all these words are said to be derived from Latin *caupo*. (Skent, *Etym. Dict.*)

1146 ff. "Damsel, said Beaumains, a knight may little do that may not suffer a damsel." *Morte Darthur*, 7, 11.

1150. *waywardness*: "wayward" is for "awayward," i.e. going in a direction away from something, hence perverse and wilful.

1151. *thy foul sayings fought for me*. "The more ye said, the more ye angered me, and my wrath I wreaked upon them that I had ado withal. And therefore all the misaying that ye misayed me furthered me in my battle, and caused me to think to shew and prove myself at the end what I was." *Morte Darthur*, 7, 11. Cp. l. 925.

1154. *quell*, "subdue," originally "kill."

1155. *The lone heron*. The heron, which is gregarious in nesting, usually seeks its food alone, and stands for many hours on the brink of a pool, often resting upon one leg only, waiting for its prey. It feeds especially in the early morning and late evening. In this passage the heron seems to be pictured as standing alone throughout the day, till at evening he takes flight to a distant pool to seek his food; and Tennyson is so accurate an observer that we may generally accept his descriptions as true to nature.

1160. *baken*. This is the c  
man, G, 295,

"Bones and baken apples tl  
also in Chaucer.

1163. *comb*, "hollow in a h  
frequently in local names of W  
Ilfracombe, Melcombe etc. I  
in l. 1182 there is Combo Crag.

1165. *slowly-wanting*, like "  
*Arthur*; here used of the colour  
of tino.

1168. *The war of Time* aga  
sums up the drift of the alle  
Introduction.

1170. *taken but the form, i.*  
but without any perception  
allegory.

1172. *In letters like* etc. Tl  
berland running into the Irthir  
Eden. The Roman Wall is n  
quarries with inscriptions near  
which is referred to here see  
lime-stone rock :—

VEX. LEG. II. AVG. ON. AP.  
SVB. AGRICOLA OP. OFICINA

The first words evidently are I  
we gather that a detachment of  
there for some purpose in the y  
troops detached from the legi  
standard (*vexillum*). The lett  
Roman capitals rudely carved.

This comparison is an examp  
referring for similitudes to I  
some special occasion, rather th  
To understand the similes fully  
precisely the same circumstan  
actual place which suggested tl  
Here the place referred to is a  
ledge of a particular part of  
the reference. The river Gelt  
ordinary Gazetteers or Atlas in

1174. *Phosphorus*, "Mornli  
*Hesperus*, "Evening-Star," No  
names are symbols of the perio

1177. *running down, i.e.* "cl

1184. **headlong error**, that is the deviation caused by her precipitate course. This line is explanatory of the previous one.

1185. **having swum the river-loops**, that is, he has not come by the ford or the bridges, and therefore does not know that the defenders of them are conquered. He was delayed by "the damsel's headlong error," because he followed her horse's hoofs into the depths of the forest, and there lost the track; after which he made the straightest course he could towards Castle Perilous without regard to the road.

1186. **blue shield-lions**, see l. 571 and note.

1189. He supposes that this is the knight of the Morning-Star, and that he has overcome Gareth.

1190. **prick'd**, i.e. "spurr'd."

1195. **Jarr'd upon Lynette**: "to jar" is originally "to make a harsh noise," hence "to sound displeasing" as here.

1198. **blew your boast**: the expression is from the *Morte Darthur* in another part of the story, "Fie, fie, said the damsel, that ever such a dirty knave should blow such a boast."

1203 f. He quotes the words which were used by Lynette herself to account for his victories, ll. 748, 972, 1033.

1209. **As on the day etc.** See the description of Pelleas on the day when he was knighted:—

"And as he came away  
The men who met him rounded on their heels  
And wonder'd after him, because his face  
Shone like the countenance of a priest of old  
Against the flame about a sacrifice  
Kindled by fire from heaven: so glad was he."

*Pelleas and Ettarre, 134.*

1211. **to mar the boast etc.** It is natural to feel that boasting will be followed by misfortune. Lancelot's kinsmen (brethren, cousins, nephews) were proud of him, and held close to him always; see especially *Morte Darthur*, 7, 28; 11, 9 ff.; 20, 5 ff. The chief of them were Ector de Maris, Bors, Lionel, Bleoberis and Galihodin.

1213. **Had sent thee down etc.** He means, if he, by a chance which could hardly be, had unhorsed Lancelot, who had been ever courteous to him in the days of his vassalage, he would have been shamed and sad.

1218. **still**, "continually," the original meaning: so in the *Lady of Shalott*, 64,

"But in her web she still delights  
To weave the mirror's magic sights,"  
and elsewhere, "the still-recurring gnat."

1221. **play'd upon** : see note on l. 218.

1230. **Victor from vanquished issues**, i.e. we learn to conquer by being conquered.

1232. **thy good horse etc.**, addressing Gareth again.

1236. **wreak'd his justice**, cp. note on l. 355. The meaning here seems akin to that of the phrase "to wreak wrath." The justice of the king may be said to be avenged (or wreaked) on his foes, when that punishment is inflicted upon them which justice would demand.

1242. **for worse etc.** Her impatient exclamation means, "Well, well, being so, the case is no better, nay even worse; for worse than being fooled by others it is to fool oneself, and this it seems I have done."

1246. **But ... honeysuckle**, so that it is concealed, and we must seek before we can find it. Or possibly, the idea of a cave having suggested concealment, she means, "but we may easily recognise it by the honeysuckle which grows over it outside." The appropriateness of the word "flies" will be seen by anyone who observes how the honeysuckle grows, with long sprays waving in the wind, while its main stem twines round some support.

1251. **lusty**, "vigorous"; the original meaning is "pleasant," and so it is used by Chaucer, e.g. "Full lusty was the weder and benigne"; then just as "lustless" (listless) came to mean "feeble," so "lusty" got the sense of "strong," "vigorous."

1253. **rated at**, "scolded at"; the word is generally used with a direct object, as in *Aylmer's Field*,—

"they must have rated her  
Beyond all tolerance."

1254. **veit his day**, i.e. "harassed him all through the day" with fault-finding.

1255. **Good lord**, addressing Lancelot.

**how sweetly etc.** Another good observer has described the same: "the honeysuckle twining round the porch exhaled its perfume in a twofold degree, as though it had lost its coyness at that silent time and loved to shed its fragrance on the night." Dickens, *Barnaby Rudge*, ch. 64.

1259. **Full merry am I**. Her aristocratic prejudices are unconquerable: she had begun to glory in her knave, and she even felt vexation at first that the wonder should be removed and he should prove a knight; but after all she would not have been quite happy if he had not been "noble."

1265. **Miss the full flower etc.**, i.e. fail to achieve the final victory which is, as it were, the full flower of his accomplished quest.

1273. Ramp means properly "climb" (French *rampier*, Ital. *rampicare*), hence "rampant" in heraldry means "in a climbing position," standing on the hind legs.

1274. on whom all spears etc., meaning that all spears break upon this shield.

1277. from my hold on these: valour streams, as it were, from the lions of the shield through him who holds it.

1279. even the shadow, i.e. the counterfeit presentment which he is about to make of Lancelot, by bearing his shield.

1281. Arthur's harp. It is said that some Welsh poets give this name to the constellation of the Great Bear; but this in the *Holy Grail*, 683, is called "Arthur's Table Round,"

"For, brother, so one night, because they roll  
Thro' such a round in heaven, we named the stars."

"Arthur's Harp" is again mentioned in the *Last Tournament*, 331:—

"Dost thou know the star  
We call the harp of Arthur up in heaven?  
And Tristran, 'Ay Sir Fool, for when our King  
Was victor wellnigh day by day, the knights,  
Glorying in each new glory, set his name  
High on all hills, and in the signs of heaven.'"

From this it would seem rather to be a single star than a constellation, and perhaps the star referred to is "Vega," the brightest in the constellation of the Lyre.

summer-wan, pale because in Northern countries the summer nights are less dark than those of winter.

1282. In counter-motion to the stars, because as the clouds drive over the stars, these seem to have a motion contrary to that of the clouds.

1284. A star shot etc. Gareth is represented as susceptible to the influences of external nature. The rushing of the torrent and the fall of the pine-tree had suggested to him thoughts connected with his own life before he left his home, and so here the shooting of the star and the whooping of the owl are omens to him of his coming victory. To a less sanguine temperament they might have seemed prognos of defeat.

1285. pealing, i.e. sounding a blast on the trumpet to celebrate victory.

1292. wonders ye have done etc. In the short broken sentences is expressed the eager anxiety of the damsel, who no longer conceals the great personal interest which she takes in her knight.

1293. dung, "overthrown," used as a metaphor from wrestling.

1296. nor ... or, for "neither ... nor."

1298. **appal** (from Old French, *appalir*) means originally "grow pale," then "make pale," "frighten."

1304. **still**, "ever": cp. l. 1218.

1314. **All the devisings etc.**, i.e. all the devices used by knights in dealing with a superior antagonist.

1318. **fineness**, i.e. "clever management," what we commonly call "finesse."

**Instant**, "urgent," Lat. *instare* "to urge."

1324. **palling**, "covering as) with a cloak)," from Latin *pallium* "cloak."

1325. **palfrey**, French *palefroi*, from Low Latin *paraveredus* (*paraveredus*, *parafredus*, hence German *pfersil*), an "extra post-horse," *veredus* meaning "post-horse." Thence it comes to mean a riding-horse, especially for ladies (not a war-horse). (Skent, *Etym. Dict.*)

1330. **Sunder the glooming crimson on the marge**, i.e. cleave the dark crimson light of dawn on the horizon; the pavilion being seen as a mountain peak against it.

1331. **Black, with black banner etc.** "Then they came to a black lawn, and there was a black hawthorn and thereon hung a black banner, and on the other side there hung a black shield etc." *Morte Darthur*, 7, 6 (but in the romance the encounter with this black knight takes place earlier).

1335. **Echo'd the walls; a light twinkled etc.** The broken succession of the sentences and the trochaic rhythm of "Echo'd" and "twinkled" give the effect of abruptness and startling effect in the occurrences: cp. l. 234 f.

1341. **waving to him etc.** "And the lady Ilohes made courtesy to him down to the earth, with holding up both their hands." *Morte Darthur*, 7, 10.

1345. **that which housed therein.** The indefinite form of the expression is in harmony with the mysterious horror which we are intended to feel.

1347. **barren ribs**, i.e. "bare ribs"; so in *Lancelot and Elaine*, 160, "the barren-beaten thoroughfare." The breast-bone and ribs of a skeleton are painted upon his armour, and his helmet is surmounted by a skull for a crest. The expression "ribs of Death" is perhaps a reminiscence of Milton, *Comus*, 562,

"strains that might create a soul

Under the ribs of death."

The "fleshless laughter" of the next line is the grinning of the fleshless skull.

1355. **Trick thyself out**: "trick out" means "adorn," from the substantive "trick," which means "contrivance," and thence "toy," "trifle" etc. Originally the word means "stroke" or "line." (Skeat, *Ety. Dict.*)

1357. **mantling**, *i.e.* "thickly covering" as with a mantle.

1362. **prickled, his hair standing on end with horror**: cp. *Maud*, 14, 35:—

"Felt a horror over me creep,  
Prickle my skin and catch my breath."

1364. **aghast**, "horror-struck"; more properly "agast," for "agastoid," from the Old English *agasten*, "terrify"; cp. Chaucer, *Knights Tale*, 1506:—

"Of which Arcita somewhat hym agasto,"

(*i.e.* "was somewhat terrified.")

1367. **blink** means properly "glance" with the eyes, "wink," hence "slink from," as the eyes by winking slinch from a blow.

1386. Cp. *Lancelot and Elaine*, 411,— "But when the next day broke from underground."

1391. **large**, *i.e.* "unrestrained"; so we speak of a person being "at large," meaning at liberty, and to "enlarge" in older English is to "set free."

**lived**, *i.e.* "prevailed"; cp. *Princess*, 1, 5,

"There lived an ancient legend in our house."

**won the quest**, "achieved the adventure"; cp. note on l. 535.

1392. "He that told the tale in older times" is Malory in the *Morte Darthur*: "he that told it later" is the poet himself, who feels probably that the appearance of the lady Lyonors in his tale is too shadowy to warrant a marriage with the hero. She plays a more prominent part, however, in the original story, and other events occur before Gareth becomes her accepted lover. For the manner in which the poet here refers to himself, cp. *Geraint and Enid*, 161 ff.:—

"as he that tells the tale  
Saw once a great piece of a promontory  
That had a sapling growing on it, alle  
From the long shore-cliff's windy walls to the beach  
And there lay still, and yet the sapling grow."

In the *Coming of Arthur*, 96, a similar expression occurs probably in the same sense, but in *Pellcas and Ettarre*, 482:—

"And he that tells the tale  
Says that her over-veering fancy turn'd  
To Pellcas,"

refers to the original story in *Morte Darthur*, 4, 22. Another example occurs in the *Last Tournament*, 226 ff. :—

“for he that tells the tale  
Liken'd them, saying, as when an hour of cold  
Falls on the mountain in midsummer snows,  
And all the purple slopes of mountain flowers  
Pass under white, till the warm hour returns  
With veer of wind, and all are flowers again ;  
So dame and damsel ” etc.,

but this simile is very much in Tennyson's own style, one of those peculiar scenes which he treasures up after once having seen them, and loves to transfer to his verse: cp. notes on ll. 380 and 1172.



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1273. **Ramp** means properly "climb" (French *rampier*, Ital. *rampicare*), hence "rampant" in heraldry means "in a climbing position," standing on the hind legs.

1274. **on whom all spears etc.**, meaning that all spears break upon this shield.

1277. **from my hold on these**: valour streams, as it were, from the lions of the shield through him who holds it.

1270. **even the shadow**, i.e. the counterfeit presentment which he is about to make of Lancelot, by bearing his shield.

1281. **Arthur's harp**. It is said that some Welsh poets give this name to the constellation of the Great Bear; but this in the *Holy Grail*, 683, is called "Arthur's Table Round,"

"For, brother, so one night, because they roll  
Thro' such a round in heaven, we named the stars."

"Arthur's Harp" is again mentioned in the *Last Tournament*, 331:—

"Dost thou know the star  
We call the harp of Arthur up in heaven?  
And Tristram, 'Ay Sir Foul, for when our King  
Was victor wellnigh day by day, the knights,  
Glorying in each new glory, set his name  
High on all hills, and in the signs of heaven.'"

From this it would seem rather to be a single star than a constellation, and perhaps the star referred to is "Vega," the brightest in the constellation of the Lyre.

**summer-wan**, pale because in Northern countries the summer nights are less dark than those of winter.

1282. **In counter-motion to the stars**, because as the clouds drive over the stars, these seem to have a motion contrary to that of the clouds.

1284. **A star shot etc.** Gareth is represented as susceptible to the influences of external nature. The rushing of the torrent and the fall of the pine-tree had suggested to him thoughts connected with his own life before he left his home, and so here the shooting of the star and the whooping of the owl are omens to him of his coming victory. To a less sanguine temperament they might have seemed presage of defeat.

1285. **pealing**, i.e. sounding a blast on the trumpet to celebrate victory.

1202. **wonders ye have done etc.** In the short broken sentences is expressed the eager anxiety of the damsel, who no longer conceals the great personal interest which she takes in her knight.

1203. **fung**, "overthrown," used as a metaphor from wrestling.

1206. **nor ... or**, for "neither ... nor."

1298. **appal** (from Old French, *appallir*) means originally "grow pale," then "make pale," "frighten."

1304. **still**, "ever": cp. l. 1218.

1314. **All the devisings etc.**, i.e. all the devices used by knights in dealing with a superior antagonist.

1318. **fineness**, i.e. "clever management," what we commonly call "finesse."

**Instant**, "urgent," Lat. *instare* "to urge."

1324. **palling**, "covering as) with a cloak," from Latin *pallium* "cloak."

1325. **palfrey**, French *palefroi*, from Low Latin *paraveredus* (*paraveredus*, *parisfredus*, hence German *pfersd*), an "extra post-horse," *veredus* meaning "post-horse." Thence it comes to mean a riding-horse, especially for ladies (not a war-horse). (Skeat, *Etym. Dict.*)

1330. **Sunder the glooming crimson on the marge**, i.e. cleave the dark crimson light of dawn on the horizon; the pavilion being seen as a mountain peak against it.

1331. **Black, with black banner etc.** "Then they came to a black lawn, and there was a black hawthorn and thereon hung a black banner, and on the other side there hung a black shield etc." *Morte Darthur*, 7, 6 (but in the romance the encounter with this black knight takes place earlier).

1335. **Echo'd the walls; a light twinkled etc.** The broken succession of the sentences and the trochaic rhythm of "Echo'd" and "twinkled" give the effect of abruptness and startling effect in the occurrences: cp. l. 234 f.

1341. **waving to him etc.** "And the lady Liones made courtesy to him down to the earth, with holding up both their hands." *Morte Darthur*, 7, 10.

1345. **that which housed therein.** The indefinite form of the expression is in harmony with the mysterious horror which we are intended to feel.

1347. **barren ribs**, i.e. "bare ribs"; so in *Lancelot and Elaine*, 160, "the barren-beaten thoroughfare." The breast-bone and ribs of a skeleton are painted upon his armour, and his helmet is surmounted by a skull for a crest. The expression "ribs of Death" is perhaps a reminiscence of Milton, *Comus*, 562,

"strains that might create a soul

Under the ribs of death."

The "fleshless laughter" of the next line is the grinning of the fleshless skull.



1355. **Trick thyself out**: "trick out" means "adorn," from the substantive "trick," which means "contrivance," and thence "toy," "trifle" etc. Originally the word means "stroke" or "line." (Skeat, *Ety. Dict.*)

1357. **mantling**, i.e. "thickly covering" as with a mantle.

1362. **prickled**, his hair standing on end with horror: cp. *Maud*, 14, 35:—

"Felt a horror over me creep,  
Prickle my skin and catch my breath."

1364. **aghast**, "horror-struck": more properly "agast," from "agastol," from the Old English *agasten*, "terrify": cp. Chaucer, *Knights Tale*, 1566:—

"Of which Arcita somewhat hym agaste,"

(i.e. "was somewhat terrified.")

1367. **blink** means properly "glance" with the eyes, "wink," hence "flinch from," as the eyes by winking flinch from a blow.

1386. Cp. *Lancelot and Elaine*, 411,— "But when the next day broke from underground."

1391. **large**, i.e. "unrestrained"; so we speak of a person being "at large," meaning at liberty, and to "enlarge" in older English is to "set free."

**lived**, i.e. "prevailed": cp. *Princes*, 1, 5,

"There lived an ancient legend in our house."

**won the quest**, "achieved the adventure": cp. note on l. 535.

1392. "He that told the tale in older times" is Malory in the *Morte Darthur*: "he that told it later" is the poet himself, who feels probably that the appearance of the lady Lyones in his tale is too shadowy to warrant a marriage with the hero. She plays a more prominent part, however, in the original story, and other events occur before Gareth becomes her accepted lover. For the manner in which the poet here refers to himself, cp. *Geraint and Enid*, 161 ff.:—

"as he that tells the tale  
Saw once a great piece of a promontory  
That had a sapling growing on it, side  
From the long shore-cliff's windy walls to the beach  
And there lay still, and yet the sapling grow."

In the *Coming of Arthur*, 96, a similar expression occurs probably in the same sense, but in *Pelleas and Ettarre*, 482:—

"And he that tells the tale  
Says that her over-veering fancy turn'd  
To Pelleas,"

refers to the original story in *Morte Darthur*, 4, 22. Another example occurs in the *Last Tournament*, 226 ff. :—

“for he that tells the tale  
Liken'd them, saying, as when an hour of cold  
Falls on the mountain in midsummer snows,  
And all the purple slopes of mountain flowers  
Pass under white, till the warm hour returns  
With veer of wind, and all are flowers again ;  
So damo and damsel” etc.,

but this simile is very much in Tennyson's own style, one of those peculiar scenes which he treasures up after once having seen them, and loves to transfer to his verse : cp. notes on ll. 380 and 1172.

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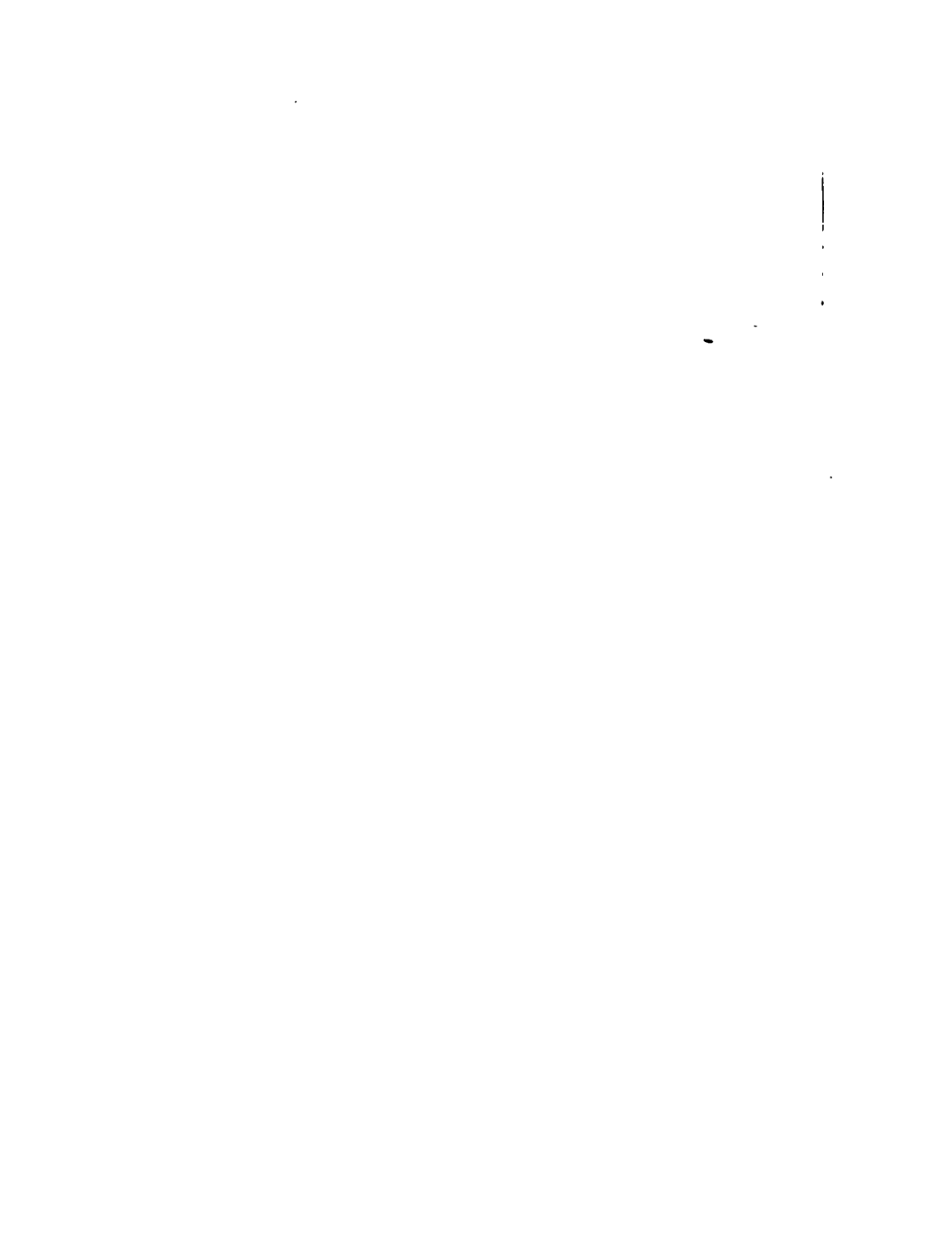


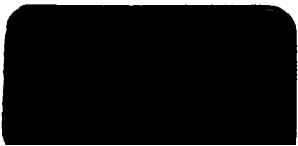
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